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Essentials of English

First Book

By

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PREFACE

THE First Book of *Essentials of English* is intended for use in the fourth, fifth, and sixth grades of the elementary school.

The purpose of the book is to promote growth in language power by giving constant practice in the use of language under stimulating conditions.

The material provided is designed to engender respect for the mother tongue and sensitiveness to its beauty, and to stimulate the pupils to speak and write the language with freedom, clearness, and correctness.

The following points are emphasized :

1. *Oral and Written Work.* Since children must inevitably learn the language through the spoken word, prominence is given throughout the book to oral work. This is especially true in the early pages, where the oral exercises predominate. Written work is not neglected, however. Short exercises are introduced from the beginning, and they increase in length and variety as the work progresses. Letters, dramatizations, and compositions on live topics are features of this work.

2. *Use of Models.* Extensive use is made of models selected, some from the masters of English, some from writers of lesser note, and some even from school children's letters and compositions. In the selection of these models, consideration has been given to the interest of the child and to the intrinsic value

of the model, no less than to its fitness to illustrate the point under discussion.

3. *Formal Work.* The more formal aspects of language work, such as punctuation, capitalization, etc., are not taught as isolated facts, but are presented in their natural setting. A great amount of practice on these forms is introduced in order that their correct use may become a habit.

4. *Picture Studies.* These exercises not only afford an opportunity for careful observation, but they serve to cultivate the pupil's power of invention and imagination.

5. *Reviews.* Adequate repetition for the purpose of developing good habits of speech and writing is secured not only by means of the usual summaries and reviews but also through constant reminders of the points already taught, so that errors may be consciously avoided.

6. *Illustrative Material.* A wealth of illustrative material is furnished, much of it fresh and designed to stimulate the child's interest.

The selections from Aldrich, Burroughs, Hawthorne, Higginson, Holmes, Longfellow, Lowell, and Whittier are used by permission of, and special arrangement with, Houghton Mifflin Company, authorized publishers of their works.

The authors make grateful acknowledgment to the many teachers of English who have generously given counsel and advice. They are especially indebted to Dr. Thomas H. Briggs of Teachers College for a careful review of the manuscript and for many helpful suggestions.

TABLE OF CONTENTS

SECTION	PAGE
1. Description of a Squirrel, John Burroughs . . .	1
2. Oral Original Description . . .	2
3. Story for Oral Reproduction: <i>At the Little Boy's Home</i> , Laura F. Richards . . .	2
4. Sentence Study: <i>Children of the Sea</i> , Josef Israels . . .	5
5. The Written Sentence . . .	6
6. Proverbs: Practice in Writing Sentences . . .	7
7. Poem for Study: <i>Boy's Song</i> , James Hogg . . .	8
8. The Writing of Poetry . . .	9
9. Oral Reproduction: <i>A Story of Abraham Lincoln</i> , J. G. Holland . . .	10
10. Oral Composition . . .	11
11. How Names of Persons are Written. Initials . . .	12
12. Titles and Abbreviations . . .	14
13. Use of Capitals: <i>I</i> and <i>O</i> . . .	16
14. Correct Use of <i>Is</i> and <i>Are</i> . . .	17
15. Paragraph Study: <i>Robin Hood</i> . . .	18
16. Different Ways of Expressing a Thought . . .	19
17. How Names of Places are Written . . .	20
18. Poem for Study: <i>Fairy Folk</i> , William Allingham . . .	21
19. Correct Use of <i>Was</i> and <i>Were</i> . . .	24
20. Model for Composition: <i>Bob</i> , Alfred Ollivant . . .	26
21. Oral Composition . . .	27
22. Written Composition . . .	28
23. How to Place the Written Composition on the Page . . .	28
24. Capital Letters: Words Derived from Names of Places . . .	29
25. Capital Letters: Titles of Books, Poems, Stories . . .	30
26. Picture Study: <i>The Rescue</i> , William Morris Hunt . . .	32
27. Oral Reproduction: <i>Turning the Grindstone</i> , Benjamin Franklin . . .	34

28. Correct Use of <i>Let</i> and <i>Leave</i>	36
29. Capital Letters: Names of Days and Months	37
30. Selections for Memorizing	38
31. Word Study: Synonyms	40
32. Oral Reproduction: <i>Christopher Columbus</i> <i>Risdale</i> , Ed- ward Eggleston	41
33. Oral Composition	42
34. Use of the Dictionary	42
35. Correct Use of <i>See</i> , <i>Saw</i> , and <i>Seen</i>	44
36. Picture Study: <i>When Tommy Ran Away</i>	46
37. Dramatization: <i>The Two Gifts</i> , Old Japanese Folk Tale	48
38. Summary of Rules for Capital Letters	52
39. Story for Reproduction: <i>The Patient Cat</i> , Laura E. Richards	54
40. Apostrophe in Contractions: <i>Isn't</i> , <i>Aren't</i>	57
41. Written Composition: <i>The Two Goats</i>	59
42. Homonyms: <i>To</i> , <i>Too</i> , <i>Two</i>	60
43. Use of the Dictionary	62
44. Poem for Study: <i>The Landing of the Pilgrim Fathers</i> , Felicia Hemans	63
45. Word Study: Synonyms	65
46. Homonyms: <i>There</i> , <i>Their</i>	65
47. Written Description	67
48. Singular and Plural Nouns	68
49. Irregular Plurals	69
50. Personification: <i>The Wind and the Sun</i> , Æsop	70
51. Word Study: Comparison	72
52. Oral Composition: Original Fable	73
53. Apostrophe in Singular Possessives	74
54. Story to Rewrite: <i>Besieged by a Bear</i>	76
55. Written Description: <i>The Schoolroom</i> , Charles Dickens	77
56. Apostrophe in Plural Possessives	79
57. Story for Reproduction: <i>Br'er Rabbit</i> , Joel Chandler Harris	81
58. Direct and Indirect Quotations	83
59. How Direct Quotations are Written	85

Table of Contents

ix

SECTION	AGE
60. Written Composition : Original Fable	87
61. How Dates are Written	88
62. Abbreviations in Common Use	89
63. Letter Writing	91
64. Parts of a Letter	94
65. Original Letters	96
66. Dramatization : <i>The Buried Treasure</i> , Æsop	97
67. Different Ways of Expressing a Thought	100
68. Letter Writing	101
69. How to Address an Envelope	102
70. The Divided Quotation	104
71. Practice in Dividing Quotations	105
72. Picture Study : A Conversation	106
73. Correct Use of <i>Do</i> , <i>Did</i> , and <i>Done</i>	108
74. Contractions : <i>Don't</i> , <i>Doesn't</i>	109
75. Dictation Exercise : Review of Capitalization and Punctuation	110
76. Description of a Bird, Mabel Osgood Wright	111
77. Oral Composition	112
78. Letter Writing	112
79. Correct Use of <i>May</i> and <i>Can</i>	112
80. Poem for Study : <i>The Village Blacksmith</i> , Longfellow	114
81. Comparisons	117
82. Written Description. Comparisons	119
83. Kinds of Sentences	120
84. Correct Use of <i>Teach</i> and <i>Learn</i>	124
85. A Story from an Outline	125
86. Writing a Story from an Outline	126
87. Use of the Dictionary	127
88. Description of a Game : <i>Anthony-over</i> , Edward Eggleston	128
89. Different Ways of Expressing a Thought	130
90. Oral Composition	131
91. Written Composition	131
92. Review of Possessive Plurals	132
93. Plurals of Letters and Figures	133
94. Written Explanation : <i>A Micmac Fire</i> , Henry van Dyke	134

SECTION	PAGE
95. Correct Use of <i>Lie</i> and <i>Lay</i>	136
96. Poem for Study: <i>The Brook</i> , Tennyson	138
97. Word Study	141
98. Written Composition: Poetry	141
99. Comma in Address	144
100. Original Fables	146
101. Comma after <i>Yes</i> and <i>No</i>	147
102. Written Reproduction: <i>Saved by a Spider</i>	148
103. Picture Study: <i>The Busy Little Carpenter</i>	148
104. Comma in a Series: <i>Bird Enemies</i> , John Burroughs	150
105. The Hyphen	152
106. Poem for Study: <i>Yussouf</i> , James Russell Lowell	153
107. Different Ways of Expressing a Thought	155
108. Homonyms	156
109. Story for Reproduction: <i>The Gulf in the Forum</i> , Livy	157
110. Oral Composition	158
111. Written Composition	158
112. Summary of Rules for Punctuation	159
113. Analysis of the Sentence	162
114. Written Composition: <i>My First Fishing Excursion</i> , Whittier	165
115. Correct Use of <i>Stt</i> , <i>Sat</i> , and <i>Set</i>	167
116. Poem for Study: <i>The Charge of the Light Brigade</i> , Tennyson	169
117. Word Study	173
118. Position of the Subject	174
119. Picture Study: <i>The Little Woodchopper</i>	176
120. Subject of Interrogative Sentence	176
121. Subject of Imperative Sentence	178
122. Subject of Exclamatory Sentence	180
123. Reproduction and Dramatization: <i>The Finest Lesson</i> <i>of the Year</i> , De Amicis	181
124. Review: Analysis of the Sentence	184
125. Story for Reproduction: <i>Elizabeth Zane</i> , Edward Eggleston	186
126. Oral Composition	189

Table of Contents

.xi

SECTION	PAGE
127. Written Composition	190
128. Homonyms	191
129. Parts of Speech	192
130. Nouns: Common and Proper	193
131. Story for Reproduction <i>Anecdote of Longfellow</i>	197
132. Quotation within a Quotation	198
133. Pronouns	199
134. List of Pronouns for Reference	201
135. Correct Use of Pronouns	204
136. Possessive Form of the Pronoun	204
137. Dictation Exercise: <i>Its</i> and <i>It's</i>	205
138. Word Picture: <i>A Stormy Night</i>	206
139. Adjectives. Articles	207
140. Proper Use of the Adjective	212
141. Prefixes	214
142. Paragraph Study Topic Sentence	215
143. Poem for Study: <i>The Sea</i> , Barry Cornwall	216
144. Picture Study: <i>The Organ Grinder</i>	218
145. Business Letters	220
146. Words Used as Nouns and as Adjectives	224
147. Review: Nouns and Adjectives	227
148. Suffixes	227
149. Story to be Completed: <i>The Noblest Deed</i>	228
150. Verbs: <i>The Buried Treasure</i> , Edgar Allan Poe	230
151. Verbs (<i>Continued</i>)	232
152. Friendly Letters	234
153. Business Letters	234
154. Verb Phrase	235
155. Story for Reproduction. <i>Dr. Goldsmith's Medicine</i> , James Baldwin	237
156. Review: Verbs	238
157. Suffixes: <i>er</i> , <i>ar</i> , <i>or</i>	240
158. Dramatization: <i>The Twelve Months</i> , Old Folk Tale	241
159. Adverbs	247
160. Picture Study	252
161. Correct Use of <i>Most</i> and <i>Almost</i>	254

SECTION

162.	Review: Parts of Speech. Analysis	255
163.	Written Composition: Proverbs	256
164.	Poem for Study: <i>Old Ironsides</i> , Oliver Wendell Holmes	257
165.	Written Composition: Word Picture	259
166.	Simple Subject. Simple Predicate	259
167.	Dramatization: <i>The Three Boxes</i> , Abram S. Isaacs	263
168.	Phrases	265
169.	Picture Study: <i>A Narrow Escape</i>	268
170.	Prepositions	270
171.	Correct Use of <i>Accept</i> and <i>Except</i>	273
172.	Formal and Informal Notes	274
173.	Conjunctions	277
174.	Story for Reproduction: <i>Anecdote of Darwin</i>	280
175.	Oral Composition: Jokes	281
176.	Written Composition	281
177.	Interjections	282
178.	Summary of Definitions: Parts of Speech	284
179.	Review: Parts of Speech	285
180.	Word Pictures	286
181.	Poem for Study: <i>Columbus</i> , Joaquin Miller	288
182.	Character Sketch: <i>Columbus</i>	290
183.	Additional Sentences for Drill: Punctuation and Capitalization, Analysis, and Parts of Speech	291

ESSENTIALS OF ENGLISH



1. DESCRIPTION OF A SQUIRREL

His home is in the trunk of an old maple, with an entrance far up among the branches. He is very clean in his habits, and graceful as well as nimble and daring in his movements. He leaps recklessly from one limb of the tree to another, and manages to get a hold even if it be by the aid of his teeth.

His tail is broad and long and flat. It not only aids him in making one of his flying leaps, but it serves as a cloak which he wraps about him when he sleeps.

— JOHN BURROUGHS (*Adapted*).

How could you tell, without the title, what animal the author had in mind? What part of the description might apply to a bird? What part would not apply to a bird? If you have ever watched a little squirrel, tell something else that you have noticed about it.

2. ORAL ORIGINAL DESCRIPTION

Describe one of the following animals without giving its name, and let the rest of the class tell which one you have in mind :

a chicken	a rabbit	a pig	a dog
a pigeon	a cat	a goose	a canary
a robin	a mouse	a parrot	a sparrow

Make your description as much like that on page 1 as you can, telling where the creature lives, how it moves, and something about its habits and appearance. You might begin very much as Mr. Burroughs does : "His home is in our back yard in a corner by the fence. He is very swift in his movements," etc.

3. STORY FOR ORAL REPRODUCTION**AT THE LITTLE BOY'S HOME**

It was a very hot day, and the little boy was lying on his stomach under the big linden tree, reading the "Scottish Chiefs."

"Little Boy," said his mother, "will you please go to the garden and bring me a head of lettuce?"

"Oh, I — can't !" said the little boy. "I'm — too — hot !"

The little boy's father happened to be close by, weeding the geranium bed ; and when he heard this, he lifted the little boy gently by the waistband, and

dipped him into a great tub of water that stood ready for watering the plants

"There, my son!" said the father. "Now you are cool enough to go and get the lettuce, but remember next time that it will be easier to go at once when you are told, as then you will not have to change your clothes."

The little boy went drip, drip, dripping out into the garden and brought the lettuce. Then he went drip, drip, dripping and changed his clothes; but he said never a word, for he knew there was nothing to say.

That is the way they do things where the little boy lives, and he is learning the truth of the old saying:

"Come when you're called, do as you're bid,
Shut the door after you, and you'll never be chid."

— LAURA E. RICHARDS.

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STUDY OF "AT THE LITTLE BOY'S HOME"

Read the story "At the Little Boy's Home" very carefully. See how well you can tell the story. Imagine that you are the little boy lying comfortably under the tree, and say, "Oh — I —



Josef Israels

CHILDREN OF THE SEA

(1)

can't. I'm — too — hot!" in just the cross, drawling tone that the boy would be likely to use. Then imagine that you are the father. Remember that the father lifted the little boy "gently." Next tell how the little fellow went "drip, drip, dripping," and finally end with the rime.

You might tell this story at home to your father and mother and see if they approve of the way this father treated his little son.

SENTENCE STUDY

When you look at the picture on page 4, you will think certain things about it. You may think, *The children are sailing a little boat*, or you may think, *The children are wading in the water*, or you may think, *The big boy is carrying his little sister on his back*; but no one can know what you are thinking about it until you tell or express your thought in words. If you express your thought completely in words, you use a **sentence**.

Think about the following things and express your thoughts in sentences:

Tell where the four children live.

Tell where they love best to play.

Tell who gave them their boat.

Tell what the waves did to the little boat.

Tell what the baby sister did then.

Tell what her brother did to comfort her.

Make believe that you overheard the children in the picture talking. Think about the following things and again express your thoughts in sentences. Your sentences this time will ask questions.

Tell what the baby sister asked her brother about the boat.

Tell what the boy asked her before he took her on his back.

Tell what one of the little girls asked about the coldness of the water before she went in.

Tell what the other girl asked when her brother said that it was time to go home.

Tell what the children asked their mother when they reached home.

A sentence is a thought completely expressed in words.

5. THE WRITTEN SENTENCE

Some of the sentences that you gave in Section 4 make **statements**, that is, they tell something. Others ask questions.

Your teacher will write on the board two or three of the best statements that were given, and two or three of the best questions.

With what kind of letter does each sentence begin? With what mark does each statement end? With what mark does each question end?

- Every sentence should begin with a capital letter.**
- Every statement should end with a period.**
- Every question should end with an interrogation point.**

WRITTEN EXERCISE

Write three good statements and three good questions of your own about the picture on page 4. The sentences may be some of those which you gave in Section 4, or they may express some other thoughts that you have about the picture.

Be very careful to begin each sentence with the right kind of letter and to end it with the proper punctuation mark.

6. EXERCISE ON PROVERBS

Read the following sentences, and try to tell in your own words what each one means. These sentences are **proverbs**, or wise sayings that have come down to us from olden times. Notice with what kind of letter each sentence begins, and how it ends :

1. Many hands make light work.
2. Early to bed, early to rise, makes a man healthy, wealthy, and wise.
3. All work and no play makes Jack a dull boy.
4. Whatever is worth doing at all is worth doing well.
5. It takes two to make a quarrel.
6. A penny saved is a penny earned.
7. Slow and steady wins the race.

Suppose your mother asked you to help her do some work, which of these proverbs might she use? If you should hand your teacher a paper that was not neatly written, which might she quote? When might you properly use the third proverb? Tell of some occasion when you might use the fifth.

Learn by heart the three proverbs that you like best, and write them from memory. When you have finished, compare your sentences with those in the book and see if you have spelled all the words correctly, and if you have used capital letters and periods where you should use them.

7. A POEM FOR STUDY

BOY'S SONG

Where the pools are bright and deep,
Where the gray trout lies asleep,
Up the river, and o'er the lea,
That's the way for Billy and me.

Where the blackbird sings the latest,
Where the hawthorn blooms the sweetest,
Where the nestlings chirp and flee,
That's the way for Billy and me.

Where the mowers mow the cleanest,
Where the hay lies thick and greenest,
There to trace the homeward bee,
That's the way for Billy and me.

Where the hazel bank is steepest,
Where the shadow falls the deepest,
Where the clustering nuts fall free,
That's the way for Billy and me.

—JAMES HOGG.

Read the "Boy's Song" slowly and carefully, noticing particularly the swing of the lines, or the rhythm. Do you like it?

The lines of this poem are grouped together to form **four stanzas**.

Which of the stanzas describes a scene of the late fall? Read the lines that tell you. Which stanza describes a scene of midsummer? Read the lines that tell you. What times of the year are referred to in the other stanzas? Tell a story, from your own experience if possible, suggested by one of the stanzas. Which of the boys' haunts should you like best? Why?

Describe some favorite haunt of your own.

Learn by heart the stanza that you like best.

8. THE WRITING OF POETRY

With what kind of letter does every line in the "Boy's Song" begin? Find other poems in this book and see if all the lines begin with the same kind of letter.

Every line of poetry should begin with a capital letter.

WRITTEN EXERCISE

Study the stanza of the "Boy's Song" that you memorized, noticing carefully the spelling of the words, the arrangement of the lines, and the use of capital letters and punctuation marks.

You will see a punctuation mark called the **apostrophe** (') used several times in the poem. Look carefully at the words in which it occurs and see if you can tell in each case what it is used in place of. Notice also the commas that mark pauses at the ends of some of the lines.

Write the stanza from memory. Correct your work by comparing it very carefully with the book.

9. ORAL REPRODUCTION

A STORY OF ABRAHAM LINCOLN

Abraham Lincoln was once riding along a country road when he saw a pig struggling to get out of a deep mud-hole into which it had fallen. Lincoln started to go to the poor thing's aid, when he suddenly remembered that he had on a new suit of clothes. He stopped, looked at the pig and the mud, and then at his clothes. Finally he rode on; but he could think of nothing but the unfortunate pig, and at last, after riding two miles, he turned back. When he again reached the spot, he jumped into the hole, seized the pig, and finally, after much difficulty, dragged it out. The pig was rescued, but not without serious damage to the new clothes.

In telling the story to a friend afterwards, Lincoln said that his act had been a selfish rather than a kind-hearted one, as he had gone back not so much to save the pig as to save himself from distress of mind.

—J. G. HOLLAND (*Adapted*).

From "The Life of Lincoln," published by Dodd, Mead and Company.

STUDY OF "A STORY OF ABRAHAM LINCOLN"

Read this story very carefully. What trait of Lincoln's character does it show? If you know any other stories that illustrate the same trait of Lincoln's character, tell them in class.

You will notice that the story is divided into two parts or **paragraphs**. What is the first paragraph about? the second? Tell the whole story, using some of the author's words, as *struggling*, *unfortunate*, *difficulty*, *rescued*, *damage*.

When the story has been told by several children, the rest may vote as to which one tells it best. The child whose story is voted "best" might tell it when you have exercises to celebrate Lincoln's birthday.

10. ORAL COMPOSITION

Tell the story of some kind deed that you have seen done. Perhaps you have seen some one help a little child who was in trouble, or lead a blind man across the street, or rescue a dog that was being tormented, or care for a forlorn little kitten, or stop a driver from beating a horse.

Begin your story very much as the story of Lincoln and the pig begins :

I was once walking along the street. Or,
I was standing at the window one day. Or,
One morning on my way to school.

Then tell about the person or the animal that was in distress, and describe the kind deed. In closing, tell what traits of character the person who performed the kind act showed — whether he was brave or unselfish or sympathetic.

11. NAMES OF PERSONS — INITIALS

What person is named in the story in Section 9? With what kind of letter does each word in his name begin? The names of some people contain only two words, as Abraham Lincoln, George Washington ; while those of others contain three or more words, as Oliver Wendell Holmes, James Russell Lowell. With what kind of letter does each word in the last two names begin ?

You have probably noticed that names are not always written in full. Compare the following :

Thomas Bailey Aldrich
Thomas B. Aldrich
T. B. Aldrich

You will see that, as a shorter form of a person's name, we sometimes write only the first letter, or the **initial**, of one or both of the first words of the

name. What kind of letter is used for the initial? What punctuation mark follows it?

Every word in the name of a person should begin with a capital letter.

The word *God* and every other word used to name the Deity, as *Lord*, *Heavenly Father*, should begin with capital letters.

When an initial is used in place of a name, it should be a capital letter and should be followed by a period.

WRITTEN EXERCISES

1. Write six sentences in each of which you use the full name of one of the following persons. Let some of your sentences make statements, and let others ask questions. Be careful to punctuate each sentence correctly.

Yourself, your father, the principal of your school, one of your schoolmates, the President of the United States, a character in a book that you have enjoyed.

2. Write the following names, using initials. In some cases, write initials in place of all but the last word of the name; in others use initials for the middle name only.

Ulysses Simpson Grant, James Abram Garfield, Henry Wadsworth Longfellow, John Greenleaf Whittier, Robert Louis Stevenson, James Whitcomb Riley.

12. TITLES AND ABBREVIATIONS

In the story of Lincoln in Section 9, his name is written in two ways. What are they? It might also be written Mr. Lincoln, Mr. Abraham Lincoln, or President Lincoln. Terms of respect, like *Mister* and *President*, which we use with a person's name, are called **titles**.

When you speak to the mother of one of your friends, you do not call her by her full name. You probably do not even know her first name. What title do you use in place of it? What title do you place before your physician's name when you speak to him? What title do you place before your teacher's name?

When titles are not written in full, they are said to be **abbreviated**.

The titles in most common use are:

<i>Titles</i>	<i>Abbreviations</i>	<i>Titles</i>	<i>Abbreviations</i>
Mister	Mr.	Professor	Prof.
Mistress	Mrs.	Captain	Capt.
Miss		General	Gen.
Doctor	Dr.	Governor	Gov.

Every title should begin with a capital letter.

If the title is abbreviated, it should be followed by a period.

Which of the titles used above is not abbreviated?

In writing, the titles *Mr.* and *Mrs.* are always abbreviated, and *Dr.* is usually abbreviated. Though in print you will occasionally see the titles *Professor*, *Captain*, *General*, and *Governor* abbreviated, it is generally regarded as better form to write them in full. This is especially true in letter-writing, where it is considered an act of courtesy to write the titles in full.

Some of the titles in the above list are occasionally used alone in addressing a person; that is, they are used without the addition of the person's name. We may say either,

“Good morning, Doctor.” Or

“Good morning, Doctor Moore.”

“Where are you going, Professor?” Or

“Where are you going, Professor Brown?”

The titles *Mr.*, *Mrs.*, and *Miss*, however, should never be used alone. They should always be followed by the name of the person addressed.

WRITTEN EXERCISE

Write sentences using the names of the following persons, with their proper titles:

Your mother, your teacher, your physician, the governor of your state, some general that you have studied about in history.

Remember the rules for the beginning and the end of sentences, as well as those for writing names, initials, and titles.

13. USE OF CAPITALS *I* AND *O*

Come to me, O ye children,
For I hear you at your play,
And the questions that perplexed me
Have vanished quite away.

— HENRY WADSWORTH LONGFELLOW.

“Old woman, old woman, old woman,” quoth I,
“O whither, O whither, O whither so high?”
“To sweep the cobwebs out of the sky !
But I shall be back again by-and-by.”

— MOTHER GOOSE.

With what kind of letter are the words *I* and *O* written in these two stanzas? What rule can you make, then, for the writing of these words?

DICTATION EXERCISE

Study the stanza by Longfellow and write it from dictation. At the end write the author's name in full, or use the initial for the middle name only. Remember the rule for writing initials. After you have written the stanza, look it over very carefully to make sure that you have made no careless mistakes. Then open your book and correct your work. See if you have arranged the lines as poetry should be arranged, if you have used capital letters wherever they should be used, and if you have punctuated accurately.

14. CORRECT USE OF *IS* AND *ARE*

WHEN FAIRIES RIDE

On gossamer nights when the moon is low,
And stars in the mist are hiding,
Over the hill where the foxgloves grow
You may see the fairies riding.

—M. C. BYRON.

When we speak of one thing only, as the *moon* in the first line, do we use *is* or *are*? In the second line is one star or more than one spoken of?

Words that are used in speaking of one thing are called **singular** words.

Words that are used in speaking of more than one thing are called **plural** words.

From the way in which *are* and *is* are used in the stanza, one would naturally conclude that *are* is used with plural words and *is* with singular words. This is usually true; but with the word *you* we use *are* whether the *you* refers to one person or to more than one. We say, "John, *are* you late?" though the word *you* in this case is singular, and we also say, "Boys, you *are* all late," when the word *you* is plural.

***Is* should be used with singular words.**

***Are* should be used with plural words.**

***Are* should be used with the word *you*, whether it is singular or plural.**

ORAL EXERCISES

I. Fill the blanks in the following sentences with the proper word, *is* or *are*. Read the sentences aloud in concert and individually:

1. Help the weak if you — strong,

Own a fault if you — wrong.

— CHARLES MACKAY.

2. One enemy — too much for a man and a hundred friends — too few. — PROVERB.

3. The warm sun — failing, the bleak wind — wailing,

The bare boughs — sighing, the pale flowers — dying. — SHILLFY.

II. Write sentences using the singular form of the following words with *is* and the plural form with *are*:

day

class

teacher

desk

lesson

pupil

book

clock

15. PARAGRAPH STUDY

ROBIN HOOD

In merry England, in days of old, there dwelt in Sherwood Forest, hard by the town of Nottingham, a bold outlaw whose name was Robin Hood. He and the seven score men that roamed with him in the greenwood were famous archers, and renowned for skill with bow and quarterstaff.

Different Ways of Expressing a Thought 19

Wisely and well Robin ruled his men, and by solemn oath he bound them to various commandments: that they do no hurt to any husbandman that tilleth the soil, nor to any yeoman that walketh in the greenwood, nor to any knight that is a good man and true, nor to any woman young or old, of gentle blood or lowly; but that they waylay and treat without mercy all men of high or low degree that are greedy and cheat and oppress the poor.

Into how many paragraphs is the sketch above divided? What is the leading thought, or **topic**, of the first paragraph? What is the topic of the second paragraph? Why do writers begin a new paragraph when they change from one topic to another? How is the new paragraph shown?

The first sentence of every paragraph should begin on a new line and should be indented, that is, written farther in from the margin, than the other lines.

16. DIFFERENT WAYS OF EXPRESSING A THOUGHT

There are many different ways of expressing a thought. In the first sentence of "Robin Hood" the author says, "In merry England, *in days of old*, there dwelt," etc. The phrase, *in days of old*, is one way of saying that Robin Hood lived long ago. The writer might have said:

in times of old
in olden times
long, long ago

many years ago
a long time ago
once upon a time

Read the first sentence of Robin Hood and substitute for *in days of old* each of these other ways of saying the same thing.

In the same selection the following expressions occur. See in how many different ways you can express each idea.

hard by the town of Nottingham
roamed with him in the greenwood
Wisely and well Robin ruled his men

Read each of your expressions in the sentence in which it belongs, and see if you have kept the meaning, and if your way of saying it sounds well.

17. NAMES OF PLACES

How many particular places are named in the selection from Robin Hood? With what kind of letter does the name of each of these places begin? Some of the names contain more than one word. Notice how these are written.

Each word in the name of a particular place should begin with a capital letter.

WRITTEN EXERCISE

1. A person and several places are named in the following paragraph. Study it carefully and write it from dictation :

Abraham Lincoln was born in the backwoods of Kentucky. When he was seven years old he moved



Green jacket, red cap,
And white owl's feather

to Indiana. Part of the journey to the new home he made on a flatboat on the Ohio River.

2. Write the names of five or six places about which you have recently studied in the geography class. If you are not sure how to spell the names of the places, look in your geography.

3. Write sentences containing the names of the following :

1. The school which you attend.
2. The street on which you live.
3. Some public building in your town.
4. A city that you would like to visit.
5. A foreign country that you would like to visit.
6. Your own country.

18. A POEM FOR STUDY

FAIRY FOLK

(A Child's Song)

Up the airy mountain,
Down the rushy glen,
We daren't go a-hunting
For fear of little men;
Wee folk, good folk,
Trooping all together;
Green jacket, red cap,
And white owl's feather !

Down along the rocky shore
Some make their home,
They live on crispy pancakes
Of yellow tide-foam ;
Some in the reeds
Of the black mountain-lake,
With frogs for their watch-dogs,
All night awake.

They stole little Bridget
For seven years long ;
When she came down again
Her friends were all gone.
They took her lightly back,
Between the night and morrow,
They thought that she was fast asleep,
But she was dead with sorrow.
They have kept her ever since
Deep within the lakes,
On a bed of flag-leaves,
Watching till she wakes.

By the craggy hill-side,
Through the mosses bare,
They have planted thorn-trees
For pleasure here and there.
Is any man so daring
As dig them up in spite,
He shall find their sharpest thorns
In his bed at night.

Up the airy mountain,
Down the rushy glen,
We daren't go a-hunting
For fear of little men;
Wee folk, good folk,
Trooping all together;
Green jacket, red cap,
And white owl's feather !

-- WILLIAM ALLINGHAM.

Read the poem, "Fairy Folk," silently. It is called "A Child's Song." Why is that a good name for it? Read the first stanza aloud and see how much it sounds like a song. Describe the picture that the last four lines of the first stanza bring to your mind. By what different names are the fairies called in this poem? Read the lines that tell you where and how they live. Which stanza explains why the children are afraid of the "little men"? Which stanza of the poem do you like best?

Learn the poem by heart. A little outline like the following, reminding you what each stanza tells about, is a great help in memorizing:

1. What the children are afraid of.
2. Where and how the fairies live.
3. Little Bridget.
4. What they planted.
5. Same as the first.

19. CORRECT USE OF WAS AND WERE

Look carefully at the word *were* in the third stanza of "Fairy Folk" and see if it is used with a singular or with a plural word. You will find *was* used twice in the same stanza. See whether it is used with a singular or with a plural word each time.

Use *was* with all singular words, except the word *you*, and *were* with plural words. With *you* always use *were* whether *you* is singular or plural. Say, "Mary, *were* you at the concert?" though you are speaking of one person only. Say also, "Girls, *were* you at the concert?" when you are speaking of more than one person.

Was should be used with singular words.

Were should be used with plural words.

Were should be used with the word *you*, whether it is singular or plural.

ORAL EXERCISES

I. Fill the blanks in the following sentences with the proper word -- *was* or *were* :

- I. The sea --- wet as wet could be,
The sands --- dry as dry,
You could not see a cloud, because
No cloud --- in the sky ;
No birds --- flying overhead ;
There --- no birds to fly.

—LEWIS CARROLL.

2. He — dressed all in fur from his head to his foot,
And his clothes — all tarnished with ashes and soot;
His eyes, how they twinkled! His dimples, how merry!
His cheeks — like roses, his nose like a cherry.
His droll little mouth — drawn up like a bow,
And the beard on his chin — as white as the snow.
— CLEMENT MOORE.
3. There — three crows sat on a tree
And they — black as crows could be.
— OLD SONG.

4. He — a mongoose. His fur and tail — like those of a little cat; his head — like that of a weasel; his eyes — pink. He could fluff up his tail till it looked like a bottle-brush, and his war-cry as he scuttled through the long grass — “Rikk-tikk-tikki-tikk-tikk.”
— RUDYARD KIPLING.

II. Let each child in the room ask a question of one of his classmates, using the expression *were you*; as,

“John, were you at the baseball game yesterday?”

John may answer, “No, I wasn’t,” or, “Yes, I was,” as the case may be. Make this a rapid exercise. Have your question ready, rise, give it promptly, and take your seat. The person addressed will rise, give his answer promptly, and immediately ask a question of some one else.

20. MODEL FOR COMPOSITION

BOB

Bob was a sheep dog of the finest breed. His long coat of a rare dark gray was dashed here and there with lighter touches. On his chest was a shield of purest white, and the top of his head was showered with snow. He was compact, lithe, graceful. As he stood slowly waving his silvery brush and looking into my face with his grave, sad eyes, I thought him the most beautiful dog that I had ever seen.

Bob was only a puppy when I first became acquainted with him, and, in spite of his eyes, was as full of mischief as any other healthy young dog. After he had gravely escorted the children to school in the morning, it was his delight to creep stealthily into the barnyard, tease the old gray gander till that worthy bird all but expired of apoplexy, run the calf round and round in dizzy circles, and rouse the bitter wrath of the portly mother of a family of pigs.

But at the call of his master, Bob dropped his fun and became the sheep dog, alert and watchful, patient and resolute, driving and penning his charges, coaxing them to do as he wished with a skill that won him fame through all the hill country.

— ALFRED OLLIVANT (*Adapted*).

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STUDY OF "BOB"

Read the story of Bob carefully. Where are sheep dogs used? What work do they do? What do you think was Bob's most striking feature?

What else was there in his appearance to make him an unusually beautiful dog? Notice the word *showered*; why would *covered* not be so good? Have you ever seen in a dog's eyes the grave, sad look of which the author speaks? Describe Bob's appearance in your own words.

What *different* traits of Bob's character do the second and third paragraphs show? What traits of a good sheep dog are mentioned in the story? Why must he be patient? Why must he be resolute? Under what circumstances will he need courage? How did Bob show that he had great intelligence?

21. ORAL COMPOSITION

The story of Bob is so well told that after reading it you have before you a very clear picture of the beautiful dog. You know how he looked and what kind of dog he was.

Tell in the same way about some dog that you know. First describe his appearance, telling about his size, color, shape, eyes, hair, tail, expression, and anything else that will help to show just how he looks. Next tell of some of the amusing things he does, how he frolics, and plays. Finally speak of his leading characteristics, telling whether he is brave or cowardly, good-natured or cross, trustful or suspicious.

22. WRITTEN COMPOSITION

Write your dog story. If the stories of the other children have suggested ways of improving your own, make such improvements as you write. Use the dog's name for a title, and arrange your work in three paragraphs, according to the following outline :

1. The dog's appearance.
2. Some amusing things he does.
3. His leading characteristics.

Before you begin to write, study the following directions very carefully.

23. HOW TO PLACE THE WRITTEN COMPOSITION ON THE PAGE

1. Write the title in the center of the first line.
2. Leave a blank line between the title and the first line of your composition.
3. Leave a margin of one inch on the left side of each page.
4. Do not crowd your words at the end of the lines.
5. Indent every paragraph, including the first paragraph which begins with the first word of your composition.
6. Leave the last line on each page blank.
7. Write your name at the end and to the right of the center, leaving a blank line between the body of the composition and the signature.

24. CAPITAL LETTERS

THE INDIANS

When the first European explorers visited the coast of North America, they found it occupied by roving tribes of men very unlike themselves. They were of copper color, with high cheek bones, small black eyes, and straight black hair. The Europeans named these people *Indians* because all the first explorers supposed that North America was only the eastern part of India.

— THOMAS WENTWORTH HIGGINSON.

What places are mentioned in the selection above? With what kind of letter does the name of each place begin? Why?

From the name of what place does the word *European* come? *Indians*? With what kind of letter does each of these words begin? Thus you see that not only names of places, but words that come from names of places usually begin with capital letters.

Words derived from names of places usually begin with capital letters.

WRITTEN EXERCISE

I. Study the following sentences and write them from dictation :

1. I am an American.
2. The English language is our mother tongue.
3. The Rhine is a German river.
4. Have you ever seen Indian arrowheads?
5. The Japanese soldiers are very brave.

II. Use the following groups of words in sentences of your own :

- | | |
|-----------------------|----------------------------|
| 1. The British flag. | 6. An Irishman. |
| 2. A Chinese laundry. | 7. Some Japanese lanterns. |
| 3. Many Italians. | 8. A Turkish rug. |
| 4. A Scotch terrier. | 9. The French language. |
| 5. A Shetland pony. | 10. The Canadian woods. |

25. CAPITAL LETTERS

TITLES OF BOOKS, POEMS, STORIES

Here is a list of good books for boys and girls of the fourth, fifth, and sixth grades :

1. Nights with Uncle Remus. — JOEL CHANDLER HARRIS.
2. The Jungle Book. — RUDYARD KIPLING.
3. Captains Courageous. — RUDYARD KIPLING.
4. Sir Toady Lion. — SAMUEL R. CROCKETT.
5. The Hoosier Schoolboy. — EDWARD EGGLESTON.
6. Story of a Bad Boy. — THOMAS BAILEY ALDRICH.
7. Little Women. — LOUISA M. ALCOTT.
8. Little Men. — LOUISA M. ALCOTT.
9. Rebecca of Sunnybrook Farm. — KATE DOUGLAS WIGGIN.
10. Water Babies. — CHARLES KINGSLEY.
11. Stories of American Life and Adventure. — EDWARD EGGLESTON.
12. Merry Adventures of Robin Hood. — HOWARD PYLE.
13. Hans Brinker. — MARY MAPES DODGE.
14. Men of Iron. — HOWARD PYLE.

15. Tom Sawyer. — MARK TWAIN.
16. The Prince and the Pauper. — MARK TWAIN.
17. Treasure Island. — ROBERT LOUIS STEVENSON.
18. The Adventures of Sherlock Holmes. — A. CONAN DOYLE.
19. Robinson Crusoe. — DANIEL DEFOE.
20. American Natural History. — WILLIAM T. HORNADAY.

With what kind of letter does each important word in the titles above begin? When the title of a book is used in a sentence, it is inclosed in quotation marks (" "); as, I found "Men of Iron" one of the most interesting books I ever read.

The first word, as well as each important word, in the title of a book, poem, or story should begin with a capital letter.

When used in a sentence, the title of a book, poem, or story should be inclosed in quotation marks.

WRITTEN EXERCISES

I. Look over the printed list of books and copy the titles of those you would like to get from the library. After each title write the author's name.

Remember the rules for the writing of names and initials as well as for titles of books.

II. Write five or six sentences, in each of which you use the title of a book. You may use books

on the printed list or any others that you have read. Make sentences that tell your classmates something that they may be glad to know about the books.

26. PICTURE STUDY

WRITTEN COMPOSITION

Write the story suggested to you by the picture on the opposite page. Arrange your story in three paragraphs, according to the following outline :

- I. How the lamb was found.
 Tell who the girl is, where she was going, and how she came upon the little new-born lamb.
- II. How the lamb was saved.
 Tell what the girl did with the lamb, how she cared for it, and how the mother sheep behaved.
- III. How the lamb thrived.
 Tell whether it grew well and strong, whether it became fond of the girl, and how the girl felt toward the lamb.

Try to think of an interesting title for your story. Remember the rule for the writing of titles, and for the indenting of paragraphs. Remember, too, the suggestions given you in Section 23 as to the arrangement of the composition on the page.



William Morris Hunt.

THE RESCUE

(33)

27. A STORY FOR ORAL REPRODUCTION

TURNING THE GRINDSTONE

When I was a little boy I remember that one cold morning in winter I was accosted by a smiling man with an ax on his shoulder.

"My pretty boy," said he, "has your father a grindstone?"

"Yes, sir," said I.

"You are a fine little fellow," said he; "will you let me grind my ax on it?"

His words of flattery made me very happy, and I was glad to do anything he wanted. I told him where to find the grindstone.

Patting me on the head, he said, "My man, will you get me a little hot water?" How could I refuse? I ran and got the water.

"How old are you, and what is your name?" he next asked. Without waiting for my answer, he then said, "You are a fine little fellow, the finest boy that I have ever seen. Will you just turn the grindstone a few minutes for me?"

All these kind words made me so happy that I went to work with a will, and bitterly did I rue the day. It was a new ax, and I toiled and tugged till I was almost worn out. The schoolbell rang, but I could not get away. Soon my hands were blistered, and the ax was only half ground. At length, however, it was sharpened; and the man turned to me with:

"Now, you little rascal, you've played truant. Scud to school or you'll rue it!" These words made

me sad. It was hard to turn the grindstone, but to be called a rascal was too much.

This experience I have never forgotten. *1* now never hear a man flattering any one, without saying to myself, "I know that man has an ax to grind."

—BENJAMIN FRANKLIN (*Adapted*).

STUDY OF "TURNING THE GRINDSTONE"

This story of the grindstone is the true story of an experience that Benjamin Franklin himself had when he was a boy.

What do the words *accosted* and *rue* mean? What words might we use in place of them? What does *flattery* mean?

What traits of the man's character does the story show? What did the boy learn from his experience? Tell in your own words what you think the last sentence really means.

Tell the story as well as you can. Show by your tone of voice whether you think the man spoke in a coaxing, wheedling way, or in an ordinary tone, when he asked the boy's help, and flattered him. Show also by your voice how his manner changed when he no longer needed the boy's help.

You will find several of Franklin's wise sayings in this book. See pages 86, 122, 156, 163, and 210. Learn two or three of them by heart.

28. CORRECT USE OF LET AND LEAVE

Will you *let* me grind my ax on your grindstone ?

I could not *leave* my work.

Leave your books in your desks.

What words might be used in place of *let* in the first sentence above ? What word or group of words might be used in place of *leave* in the second sentence ? What does *leave* mean in the third sentence ?

Let means to *permit*.

Leave means to *allow a thing to remain where it is, or to go away from*.

ORAL AND WRITTEN EXERCISES

I. Prove by the definitions above, that *let* and *leave* are used correctly in each of the following sentences :

1. Will your mother *let* you go to the circus ?
2. Please *let* me take your pencil.
3. *Leave* the room.
4. *Let* me go.
5. Do not *leave* your playthings on the floor.
6. Our teacher *lets* us play in the yard before school.

II. Let each pupil, in turn, give a sentence in which the word *let* is correctly used. Make this a very rapid exercise.

III. Write three sentences using *let* correctly.
Write three sentences using *leave* correctly.

29. NAMES OF DAYS AND MONTHS

Solomon Grundy,
Born on Monday,
Christened on Tuesday,
Married on Wednesday,
Took ill on Thursday,
Worse on Friday,
Died on Saturday,
Buried on Sunday;
This is the end
Of Solomon Grundy.

In the nursery rime printed above, all the days of the week are mentioned. With what kind of letter does the name of each day begin? Read the following rime also, and see how the names of the months are written.

Thirty days hath September,
April, June, and November:
All the rest have thirty-one,
Excepting February alone,
Which has just eight and a score,
Till leap year gives it one day more.

The names of the days of the week and the months of the year, and the names of all holidays should begin with capital letters.

WRITTEN EXERCISES

I. You will find the rime about the months very useful. Learn it by heart, and write it from

memory. Be especially careful to write *February* correctly; it is often misspelled.

II. Write sentences telling the following:

1. The month in which the birthdays of Washington and Lincoln come.
2. The month in which your birthday comes.
3. The holiday that comes in November.
4. The month and the day of the week on which your next holiday falls.
5. The holidays that come in midwinter.

30. SELECTIONS FOR MEMORIZING

The poets have written many beautiful poems of the months. Here are a few quotations selected from some of these poems. Memorize two or three of those you like best:

1. January, bleak and drear,
First arrival of the year,
You obey no word or law;
Now you freeze, and then you thaw.

—FRANK DEMPSTER SHERMAN.

2. I sing of blossoms, birds, and bowers,
Of April, May, of June, and July flowers,
— ROBERT HERRICK.

3. And what is so rare as a day in June?
Then, if ever, come perfect days.

— JAMES RUSSELL LOWELL.

4. The stormy March is come at last,
With wind, and cloud, and changing skies ;
I hear the rushing of the blast,
That through the snowy valley flies.

— WILLIAM CULLEN BRYANT.

5. February, fortnights two,
Briefest of the months are you ;
Of the winter's children last,
Why do you go by so fast ?

— FRANK DEMPSTER SHERMAN.

6. O suns and skies and clouds of June,
And flowers of June together !
Ye cannot rival for one hour
October's bright blue weather.

— HELEN HUNT JACKSON.

7. In the parching August wind
Cornfields bow the head.

— CHRISTINA G. ROSSETTI.

8. September bears her golden sheaves,
October strews her russet leaves,
November brings Thanksgiving bright,
And, when the earth with snow is white,
December comes in fair array,
The harbinger of Christmas Day.

— UNKNOWN.

Write from memory two of the quotations that you learned. Correct your work by comparing it with the book.

31. WORD STUDY—SYNONYMS

CHRISTOPHER COLUMBUS RISDALE

One frosty morning in December there appeared among the scholars a strange little fellow with a large head, great eyes, long, straight hair, a very thin body, and legs that looked like reeds, they were so slender. He could not have been more than ten years of age to judge by his size, though his face looked far older. His clothes were worn and patched, and altogether he had the appearance of having been frostbitten. When the master asked his name, the newcomer answered, "Christopher Columbus Risdale," in a shrill, piping voice as queer as his weird and shrunken body.

— EDWARD EGGLESTON (*Adapted*).

From "The Hoosier Schoolboy," published by Charles Scribner's Sons

What words does the author use to describe Christopher's voice? Do you know any one who has a *shrill* voice? In place of *shrill*, what other word that means about the same might you use? Why would not *loud*, or *sharp* be so good? Think of another word for *piping*. Which is the more likely to have a piping voice, a strong man or a weak little child? What does *weird* mean? Have you ever read a *weird* story? What made it seem weird? Why do you think *shrunken* a good word to use in describing Christopher? What words in the second and ninth lines are used instead of the boy's name? What different words are used in speaking of the boy's thinness?

Words that have almost the same meaning, like *slender* and *thin*, are called **synonyms**. Think of another synonym for *thin* that the author might have used.

I. Read the sentences below, filling the blanks with one of the following words :

shrill, weird, shrunken

1. I heard the — whistle of an engine.
2. It was a — tale of witches and goblins.
3. The — blast of a horn awakened me.
4. His figure looked — and — in the dim light.
5. The woman was — and bent with age.

II. Use each of the words *shrill, weird, shrunken* in a written sentence of your own.

32. ORAL REPRODUCTION

Read the description of Christopher Columbus Risdale again. Can you see just how the little fellow looked as he entered the schoolroom that cold December morning? What different things are told about him? To what are his legs compared? Why is that a good comparison? What is meant by his looking "frostbitten"? Describe little Christopher Columbus Risdale in your own words. If you think that some of the author's words picture the boy very well, use them in your description.

33. ORAL COMPOSITION

I. Describe some one in school whom you all know, but do not tell the name of the person. See if you can make your description so accurate that your classmates will know who it is.

Begin, "*The person of whom I am thinking is——*"

Here are some words that may help you to make your description accurate.

stout	kind	dignified
slender	stern	gentle
tall	strange	strong
short	cheerful	good-natured
fair	dark	patient

II. Describe the appearance of one of the following characters in the same way. You may never have seen a written description of any of them, but you have read about them and must have formed some picture of them in your mind. Try to put this picture in words.

Cinderella	Sleeping Beauty
Blue Beard	Little Red Riding-Hood
Jack the Giant-Killer	Some other fairy-tale character

34. THE USE OF THE DICTIONARY

As you grow older you will often wish to use the dictionary to find the meaning of a word, or to see how to spell or to pronounce it. Again,

you may want a synonym for some word, or you may want to know how to divide a word into syllables. All this you will find in the dictionary. The dictionary is such an important book and you will so often need to consult it, that it is worth while to learn to handle it skillfully.

The first thing to find out is how the words in the dictionary are arranged. Open your dictionary at page 1, and see with what letter the words begin. Pass rapidly over all the pages that have words beginning with *a*. Look at the top of the pages. What do you find there to help you? With what letter do the words that follow the *a*'s begin? Look further, and see what the next beginning letter is, and the third letter. When words are arranged in this way, that is, all those beginning with *a* first, all those beginning with *b* next, and so on, in order through the alphabet, they are said to be alphabetically arranged.

Before you try to arrange words alphabetically or to find words in the dictionary, practice repeating the letters of the alphabet in order, beginning at different points. For instance, begin with *g*, and see if you can go on rapidly from that point. Then begin with *m*; then with *x*. Practice until you can begin at any point and repeat the letters rapidly in their order.

WRITTEN EXERCISE

Arrange the following words alphabetically.

Christopher	fellow	December	body
piping	master	earnest	long
queer	inquired	newcomer	old
appeared	judge	kind	height

In the list above, each word begins with a different letter; therefore, to arrange the words alphabetically, you need consider only their first letters. In the dictionary, however, you will find many words that begin with the same letter; as, *danger*, *deaf*, *desk*. In arranging these words in alphabetical order, *danger* comes first because its second letter, *a*, stands before the second letter, *e*, of the other two words; *deaf* comes before *desk*, because its third letter *a* stands before the letter *s* in the alphabet.

Arrange the following words alphabetically :

shrill	slender	teacher	reeds
shrunk	scholar	though	reason
strange	thin	teach	right

35. CORRECT USE OF *SEE*, *SAW*, AND *SEEN*

Who has seen the wind ?

Neither I nor you ;

But when the leaves hang trembling,

The wind is passing through.

— CHRISTINA G. ROSSETTI.

What word is used just before the word *seen* in the stanza about the wind? We may say, "I never *see* the wind," "I never *saw* the wind," or "I never *have seen* the wind." *See*, *saw*, and *seen* are different forms of the same word. They express the same act, but show that it was performed at different times. Which of the following sentences show that the act is being performed *now*, in the **present time**? Which show that the act was performed in the **past time**?

I *see* a bright star overhead.

I *saw* many stars last night.

I *see* the new moon.

I *saw* the sun rise yesterday.

I *have seen* many beautiful sunsets.

***See* should be used in speaking of present time.**

***Saw* should be used in speaking of past time.**

***Seen* should be used with *have*, *has*, or *had*, in speaking of past time.**

ORAL EXERCISES

I. Fill the blanks with the proper form of *see*:

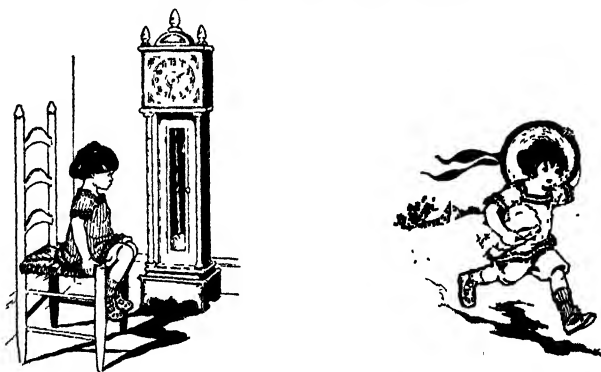
1. It is so dark that I can hardly —.
2. We — a ship wrecked on that reef last winter.
3. We have — many wild ducks on the river.
4. I — the fire engine pass a few minutes ago.
5. Who has — my book?

II. Let each child tell something that he saw on the way to school. Begin with *I saw*.

III. Let one child ask a question in which the words *have seen* occur, and the next child answer it, using the same words; as, "*Have you ever seen an owl?*" "*Yes, I have seen an owl.*"

36. PICTURE STUDY

WHEN TOMMY RAN AWAY



Write the story suggested by the pictures on this and the opposite page.

Arrange your story in three paragraphs, as follows:

1. Tell what Tommy had done to be sent into the corner, how slowly the time seemed to pass, why he determined to run away, and how he made his escape from the house.

2. Tell about the good time he had at first, how he felt when it grew dark, what terrifying sounds he heard, and what awful things he saw.

3. Finish the story, following the suggestions of the last two pictures.



When the stories have been read aloud, talk them over and decide which ones best fit the pictures and why they do so.



Essentials of English

37. A STORY FOR DRAMATIZATION

THE TWO GIFTS

Many years ago the two daughters of a wealthy Japanese gentleman were preparing to pay a visit to a distant town. When they came into their father's presence to bid him good-by, the elder daughter said, "What shall we bring you from the great city, father?"

"Yes, father, tell us what you would like," begged the younger daughter. "We love you dearly, and wish to bring you the gifts that will please you most."

"I have on my walls the most beautiful paintings, and in my cabinets the most delicate carvings. I have rich clothing and precious jewels in abundance," answered their father. "I want nothing more that money can buy. Yet there are two gifts that I vain would have. You say that you love me. Then prove your affection by bringing me a bit of fire wrapped in paper, and a breath of wind folded in paper."

"Fire in paper, father!" exclaimed the elder daughter.

"Wind in paper, father!" added the younger. "Where could we find such strange gifts?"

"If you love me as you say you do, my daughters, you will find a way to bring them to me," responded their father. "And now, farewell."

When they reached the town the sisters parted, each going her separate way to search for her father's gifts. After trudging about for many hours, they finally met on the edge of a strip of woodland, tired and discouraged.

A Story for Dramatization



"I see by your face, sister," said the older girl, "that you, too, have been unsuccessful. No merchant has ever heard of selling such wares as we are in search of."

"But what can we do?" asked the younger girl. "We cannot go back empty-handed. It is the first time our father has ever asked a gift of us."

"Let us rest here in this peaceful wood for a time," suggested the older sister. "It is so quiet and lovely. Perhaps here we may think of a way out of our trouble. What beautiful trees these are!" she added presently. "Look at those great trunks, so round and smooth. Some of them are gray, and some green, and some look red as the light falls upon them."

"And hear the whispering of the leaves as they sway to and fro, to — and — fro — in — the — breeze," murmured the younger sister drowsily; and presently the two weary maidens were fast asleep.

After they had slept for some time, they suddenly awakened and rubbed their eyes.

"O sister!" cried the elder girl.

"Sister!" interrupted the other, jumping to her feet.

"I had a wonderful dream," continued the first. "I dreamed how I might carry fire wrapped in paper!"

"And I dreamed how I might carry wind folded in paper!" exclaimed the younger.

"In my dream I plainly saw a paper rolled round like the trunk of a tree," explained the older sister. "The paper was red and green and gray, and within was a lighted candle. O how happy our father will be!"

"In my dream I plainly saw a paper folded in many

Essentials of English



small creases, and while I looked at it, it slowly opened and swayed to and fro, to and fro, like the leaves of the trees; and as it swayed I felt the breath of wind which it carried," cried the other. "O let us go at once and prepare our gifts," and the sisters hastened away to make ready the gifts as they had seen them in their dreams.

When the two girls reappeared, one held in her hand a beautiful Japanese lantern, and the other waved to and fro a lovely fan.

"Here is fire wrapped in paper, as I saw it in my dream," said the older girl.

"And here is wind carried in paper, as I saw it in mine," responded her sister. "Perhaps we did not dream how to make these gifts, after all. It may be that the fairies of the forest whispered the secret to us in our sleep. Let us make haste and carry our gifts to our father."

Upon their return the sisters ran joyfully to their father. "Look, father, I have brought you the gift for which you asked, a bit of fire wrapped in paper," cried one.

"And I," exclaimed the other,



"have brought you a breath of wind folded in paper. See, father, as I unfold this paper and wave it back and forth, you can feel the wind."

"My children, I thank you with all my heart," said the father. "You have proved that you indeed love me, for, in spite of difficulties and discouragements, you found a way to bring me that which I desired. I shall value your gifts above all my other possessions."

SUGGESTED BY AN OLD JAPANESE FOLK TALE.

After you have read "The Two Gifts" silently, read the dialogue in parts; that is, one child read the father's part and two others the sisters' parts. Read it with expression.

After it has been read in this way by several groups of children, make a little play of it and act it. Talk with your teacher about this.

Into how many scenes do you think the play should be divided? Where does the first scene end? Where does the second scene end? Where are the first and last scenes laid; that is, where are they supposed to have taken place? Where is the second scene laid?

Plan the play carefully, setting aside one portion of the schoolroom for the father's room, and another for the forest. Select for the parts children that you think will act it very well.

Perhaps you may invite some other class to see you give the play.

Essentials of English

38. SUMMARY OF RULES FOR CAPITAL LETTERS

1. Every sentence should begin with a capital letter.
2. Every line of poetry should begin with a capital letter.
3. Every word in the name of a person should begin with a capital letter.
4. Every title should begin with a capital letter.
5. Initials should be written with capital letters.
6. The words *I* and *O* should always be written with capital letters.
7. Each word in the name of a particular place should begin with a capital letter.
8. Words derived from names of places should begin with capital letters.
9. The principal words in the names of books and poems should begin with capital letters.
10. The names of the days of the week and the months of the year and the names of all holidays should begin with capital letters.

ORAL EXERCISE

Give reasons for the use of all capital letters in the following selections :

1. The Lord is my shepherd ; I shall not want.

— BIBLE.

2. Every American is richer for the heritage of the noble deeds and the noble words of Washington and Lincoln.

—THEODORE ROOSEVELT.

3. Before I close my eyes in sleep,
Hear, O Lord, my evening prayer.

—BERNARD BARTON.

4. On April 30, 1789, in the city of New York, George Washington was inaugurated first President of the United States.

5. "The Story of a Bad Boy," by Thomas Bailey Aldrich, is a very interesting book.

DICTATION EXERCISES

I. Study the following selections, accounting for the use of capital letters and punctuation marks.

II. Study the spelling of the difficult words very carefully. You will notice that in the word *priest* the *i* comes before the *e*, and that in *receive* the *e* comes before the *i*. This rule may help you in the spelling of such words: *I before e except after c*. Find a third word in the first selection that follows the rule. Be sure to spell *February* correctly.

SAINT VALENTINE

1. Saint Valentine was a good priest who lived many years ago. One of his ways of helping people was to send them letters when they were sick or in trouble. These letters were so full of comfort and good cheer

that every one loved to receive them. After his death his friends wanted to honor his memory. They decided that they could do this best by sending one another affectionate messages on his birthday. Thus grew up the custom of sending valentines on February 14.

2. He prayeth best who loveth best
All things both great and small,¹
For the dear God who loveth us
He made and loveth all.

— SAMUEL T. COLERIDGE.

39. A STORY FOR REPRODUCTION

THE PATIENT CAT

When the spotted cat first found the nest, there was nothing in it, for it was only just finished. So she said, "I will wait!" for she was a patient cat, and the summer was before her. She waited for some time, and then climbed up again to the top of the tree and peeped into the nest. There lay five lovely blue eggs, smooth and shining. The spotted cat looked at them long and thoughtfully. Then she turned away, saying, "Eggs may be good, but young birds are better. I will wait a little longer."

So she waited a little longer, and then went up again to look. Ah! There were five tiny birds, with big eyes and long necks, and yellow beaks wide open. Then the spotted cat sat down on the branch, and licked

¹This comma is used to separate the two parts of a long sentence.

her nose and purred, for she was very happy. "It's worth while to be patient," she said. But when she looked again at the young birds to see which one she should take first, she saw that they were very thin — oh, very, very thin they were; far too thin to make a good meal! "Now," she said to herself, "if I were to wait only a few days longer they would grow fat. Thin birds may be good, but fat birds are much better; I will wait!"

So she waited; and she watched the father-bird bringing worms all day long to the nest, and said, "Aha! They must be fattening fast! They will soon be as fat as I wish them to be. What a good thing it is to be patient!" At last, one day she thought, "Surely, now they must be fat enough! I will not wait another day." So she climbed up the tree, licking her chops all the way and thinking of the fat young birds. And when she reached the top and looked into the nest, it was — empty!

Then the spotted cat sat down on the branch and spoke thus, "Well, of all the horrid, mean, ungrateful creatures I ever saw, these birds are the horriddest and the meanest and the most ungrateful!"

— LAURA E. RICHARDS (*Adapted*).

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STUDY OF "THE PATIENT CAT"

Read the story of "The Patient Cat." Do you think the author chose a good name for her story? What word beside *patient* might we use

Essentials of English

to describe a cat that was so eager to have the best possible things to eat? What did she find on her first trip up the tree? on her second trip? on her third trip? To what conclusion did she come when she saw the thin little birds? How was the cat paid for her greediness? Upon whom did she put the blame for her disappointment? Why did she call the birds *ungrateful*?

See how well you can tell the whole story. This is the kind of story that little children will enjoy as well as the older ones. Let one of your class who tells it very well go to one of the lower grades and repeat the story to the little children there. Make it as real as possible, so that the little children will feel as though they had actually seen the spotted cat and the nest and the five thin little birds.

If you will use some of the author's expressions, it will help to make the whole scene as real to the little children as it is to you. For instance:

"Peeped into the nest."

"Eggs may be good, but young birds are better."

"She saw that they were thin — oh very, very thin."

"What a good thing it is to be patient!"

Notice the first two sentences of the story. Do they not make you feel from the very beginning that something interesting is going to happen? When you tell the story, begin in such a way that you will interest the children from the start.

40. THE APOSTROPHE IN CONTRACTIONS

Find the word *It's* in the story of "The Patient Cat." Of what two words is *it's* a shortened form? What letter is omitted? How is this shown?

Words that are thus shortened by the omission of letters are called **contractions**.

The mark used to indicate the omission of letters is called an **apostrophe** (').

Notice how the following contractions are written. For what does each stand?

isn't	wasn't	hasn't	don't	can't
aren't	weren't	hadn't	doesn't	won't ¹

WRITTEN EXERCISE

Study the following selections and write them from dictation. As you study, notice carefully what letters are omitted in each case:

- Howe'er it be it seems to me
'Tis only noble to be good. — TENNYSON.
- 'Tis the star-spangled banner! O long may it
wave
O'er the land of the free and the home of the
brave. — FRANCIS SCOTT KEY.
- Where there's a will there's a way. — PROVERB.

¹ The old form of *will* was *woll*.

ORAL EXERCISES

I. Read the following aloud in concert and individually, time and again, until they become so familiar that they will seem natural to use in conversation :

- | | |
|------------------------|-----------------------|
| 1. Am I not late ? | 2. I'm not late. |
| 3. Aren't you late ? | 4. You aren't late. |
| 5. Isn't he late ? | 6. He isn't late. |
| 7. Aren't we late ? | 8. We aren't late. |
| 9. Aren't you late ? | 10. You aren't late. |
| 11. Aren't they late ? | 12. They aren't late. |

Repeat the same forms, using in place of *late*, the following words :

early	going	sorry
glad	coming	invited
busy	cold	warm

and any other words that your teacher may suggest.

II. Guessing Game.

Play the "Guessing Game" in this way. One child says, "I am thinking of something." A second asks, "Is it in this room?" Number One answers, "It isn't in this room." Another asks, "Is it alive?" Number One answers, "It isn't alive."

All questions must be such that they may be answered by either "It is," or "It isn't."

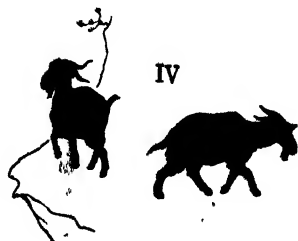
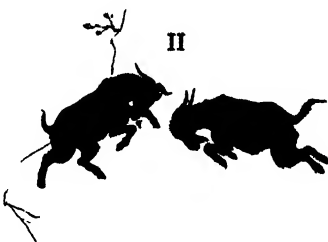
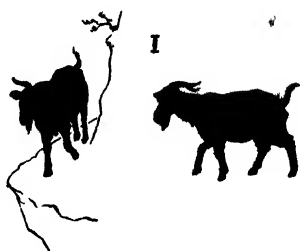
41. WRITTEN COMPOSITION.

THE TWO GOATS

The pictures on this page tell a story as plainly as if it were written in words.

While they tell each of you that two goats meet on a narrow path on a mountain side, they may suggest different details to different pupils. For instance, the third picture may tell some of you that one goat butted over the other, and it may tell others that the goats sensibly decided that one of them had better lie down and let the other step over him.

It will be interesting to hear these stories read aloud and to note the differences in them.



42. HOMONYMS — TO, TOO, TWO

Two goats met on a narrow path. .

They began *to* butt each other.

They were *too* wise to continue the quarrel.

What does *two* in the first sentence mean?

Too as used in the third sentence denotes amount or *degree*. Their degree of wisdom was so great that they would not continue the quarrel. . What does *too* mean in *I shall go too*?

1. We use *two* when we refer to the number indicated by the figure 2.

2. We use *too* to denote degree, and when we mean *also*.

3. We use *to* in all other cases.

Words of this kind that are pronounced alike, but have different meanings, are called **homonyms**.

WRITTEN EXERCISES

I. Study the meaning of the following sentences and write them from dictation :

1. Too many cooks spoil the broth. — PROVERB.

2. Two heads are better than one. — PROVERB.

3. You cannot eat your cake and have it too.

— PROVERB.

4. It is easier to see the faults of others than our own.

— CICERO.

5. It is never too late to begin again.

— HENRY WARD BEECHER.

6. Two eyes see more than one. — PROVERB.

7. We are never too old to learn. — PROVERB.

8. It is too late to save when all is spent.

— PROVERB.

9. Be swift to hear and slow to speak. — BIBLE.

10. The fisher who draws in his net too soon,

Won't have any fish to sell;

The child who shuts up his book too soon,

Won't learn any lesson well.

— H. W. DOLCKEN.

II. Copy the following sentences, filling the blanks with *to*, *too*, or *two*:

1. Work lest you come — want.

2. — wrongs can never make a right.

3. All water runs — the sea.

4. Put your shoulder — the wheel.

5. A little wrong — often leads — a greater.

6. Learn — labor and — wait.

7. Ears thou hast —, and mouth but one;

The reason would'st thou seek?

Thou art — listen much, it means,

And little speak.

8. It is easier — prevent bad habits than — break them.

9. We are — easy on ourselves and — hard on others.

10. Temperance and labor are the — best physicians.

III. Write three good sentences of your own in each of which you use all three of the homonyms, *to*, *too*, *two*; as, *The two boys hurried, but they were too late to catch the train.*

43. THE USE OF THE DICTIONARY

anthem

hoary

pilgrim

exiles

moored

worship

These words are selected from the poem that follows. Find the meaning of each in the dictionary. Before doing this work, read the directions and answer the questions below.

You will see that the first three words begin with letters that stand near the beginning of the alphabet. To what part of the book should you turn to find these words? About where in the alphabet do the first letters of the next two words come? Where, then, should you open your book to find them? To what part of the book should you turn for the last word?

What help did the words at the top of the dictionary page give in doing your previous dictionary exercise? These words will help you still further. Open your books at any page, notice the words printed at the top, then look at the columns below. What words are selected to print at the top? Suppose you are looking for the word *exile*, and you open the dictionary at the page that has *exchanger* and *exercise* at the top. What will those words tell you about the location of *exile*?

Now see how near the exact page you can open the book at the word *exile*. What does it mean? See how near the exact page you can open your book at the next word. Try this with each word.

44. A POEM FOR STUDY

THE LANDING OF THE PILGRIM FATHERS

The breaking waves dashed high
On a stern and rock-bound coast,
And the woods against a stormy sky
Their giant branches tossed ;

And the heavy night hung dark
The hills and waters o'er,
When a band of exiles moored their bark
On the wild New England shore.

Not as the conqueror comes,
They, the true-hearted, came ;
Not with the roll of the stirring drums,
And the trumpet that sings of fame ;

Not as the flying come,
In silence and in fear ;
They shook the depths of the desert gloom
With their hymns of lofty cheer.

Amidst the storm they sang,
And the stars heard, and the sea ;
And the sounding aisles of the dim woods rang
To the anthem of the free !

The ocean eagle soared
From his nest by the white wave's foam ;
And the rocking pines of the forest roared —
This was their welcome home !

Essentials of English

There were men with hoary hair
Amidst that pilgrim band.
Why had they come to wither there,
Away from their childhood's land ?

There was woman's fearless eye,
Lit by her deep love's truth ;
There was manhood's brow serenely high,
And the fiery heart of youth.

What sought they thus afar ?
Bright jewels of the mine ?
The wealth of seas, the spoils of war ?
They sought a faith's pure shrine !

Ay, call it holy ground,
The soil where first they trod.
They have left unstained what there they found —
Freedom to worship God. — FELICIA HEMANS.

Read the poem thoughtfully so that you may get the picture of the scene described.

Study the first two stanzas carefully and then tell all you have learned from them about the kind of land to which the Pilgrims came, about the time they reached harbor, and about the kind of weather that greeted them. Were they discouraged at what they found ? Read the stanzas that prove whether your answer is correct. Contrast the welcome the Pilgrims received with what we usually think of as a welcome home. Why did the Pilgrims become exiles ? Do you know any

other reason why people sometimes become exiles? Answer in your own words the question in the first line of the ninth stanza. Why does the author call the ground upon which they landed *holy*?

Learn the poem by heart. In reciting it, try to make others see the pictures that each stanza describes.

45. WORD STUDY — SYNONYMS

stern

sought

fearless

I. The words at the head of this exercise are taken from "The Landing of the Pilgrim Fathers." Look for the sentence in which each occurs, to see how it is used. See what synonyms the class, working together, can find for each.

For example, your teacher will write the word *stern* on the board. Then perhaps one of you will suggest as a synonym, *harsh*; another, *severe*; another, *strict*; another, *forbidding*. These will all be written on the board also. Use each of these words in a sentence of your own.

46. HOMONYMS — *THERE, THEIR*

1. A band of exiles moored *their* bark.
2. *There* were men with hoary hair
Amidst that pilgrim band.
3. They have left unstained what *there* they found —
Freedom to worship God.

Essentials of English

The sentences on page 65 are taken from "The Landing of the Pilgrim Fathers." Notice that in the first sentence *their* means *belonging to* the band of exiles. That is, *their* is used because we wish to give the idea of ownership or possession.

In the second sentence the word *there* has no particular meaning. The sentence would be complete without it if we changed the order of the words so as to read, "Men with hoary hair were amidst that pilgrim band"; but it is often convenient to begin a sentence with the word *there*.

What does *there* mean in the third sentence?

Their is used when the idea of possession is given; as, "*Their books are in their desks.*"

There is used in two ways: (1) As an introductory word that does not affect the meaning of the sentence it introduces; as, "*There were not many people in the room*"; (2) When the idea of place is given; as, "*I went there yesterday.*"

WRITTEN EXERCISES

I. Study the following sentences and write them from dictation:

1. There was an old woman who lived in a shoe.
— MOTHER GOOSE.
2. Three little kittens lost their mittens.
— NURSERY RIME.
3. There is a time for everything. — BIBLE.
4. Under the green hedges after the snow
There do the dear little violets grow.
— J. MOULTRIE.

5. There is always room at the top. — PROVERB.
6. The shepherds watched their flocks by night, — NAHUM TATE.
7. Where your treasure is, there will your heart be also. — BIBLE.

II. Write the following sentences, filling in the blanks with the correct homonym, *there* or *their*. Give the reason, orally, for your choice in each case :

1. In union — is strength.
2. Spiders are very patient in weaving — webs.
3. Many trees lose — leaves in the autumn.
4. — is no time to waste.
5. Squirrels often make — nests in hollow trees.
6. Where liberty dwells, — is my country.

III. Write three good sentences of your own in each of which you use both *there* and *their*; as,

Two robins are building *their* nests in the apple tree over *there*.

47. WRITTEN DESCRIPTION

Using the information given you in the first four or five stanzas of "The Landing of the Pilgrim Fathers," write a paragraph describing the scene when the vessel came to anchor.

You might begin : "It was a dark, stormy night when the little vessel" — or, "A storm was raging on the New England coast. The waves —"

If you know the name of the vessel in which the

Pilgrims came to America, use it. With what kind of letter should you begin the name of a particular boat? In your description make use, whenever appropriate, of the synonyms that you found in Section 45. Remember the rules for writing the names of places, for beginning and ending sentences, and for beginning paragraphs.

48. SINGULAR AND PLURAL NOUNS

eagle	woman	hymns
branches	stars	pin
sky	drums	coast
men	sea	conqueror

The words above are selected from "The Landing of the Pilgrim Fathers." Which of them are singular? Which are plural? What letter do we add to the first word to make it plural? What letters were added to the singular of the second word to make it plural? What change beside adding *es* takes place in forming the plural of the third word? How does the plural form of the fourth word differ from the singular? How does the plural form of the fifth word differ from the singular?

Words like the above, such as *woman*, *sea*, *drums*, that name persons, places, or things, are called **nouns**.

Most nouns form their plurals by adding *s* or *es* to the singular.

WRITTEN EXERCISES

I. Which of the following nouns add *s* to form the plural, and which add *es*? If you are in doubt, consult the dictionary. Study both singular and plural forms carefully so that you can write them from dictation without a mistake.

soldier	hero	carriage
shepherd	citizen	valley
potato	village	ocean
neighbor	witch	stitch
crutch	tomato	mountain

II. What change besides adding *s* or *es* takes place in forming the plurals of the following words? If you are in doubt, consult the dictionary. Study both singular and plural forms and write them from dictation.

lady	city	half
wife	knife	fairy
thief	enemy	family

49. IRREGULAR PLURALS

<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
man	men	mouse	mice
woman	women	goose	geese
child	children	foot	feet
ox	oxen	tooth	teeth

You will see at a glance that the words above do not form their plurals by adding *s* or *es* to the singulars. They are called **irregular plurals**.

· Use each plural form in a good written sentence.

· Be especially careful to spell *women* correctly when you write it. Children often write the singular number of the word when they mean the plural.

Use *an* instead of *a* before the word *ox*; as, "*I saw an ox.*" Do you see any reason for this?

50. PERSONIFICATION

THE WIND AND THE SUN

The North Wind and the Sun once had a dispute as to which was the stronger of the two. They were about to part in anger when they saw a traveler coming along the road, and they agreed that whichever one succeeded in making him take off his cloak, should be acknowledged the stronger.

The North Wind tried first. He blew blast after blast, but the harder he blew, the more closely the man held his cloak wrapped about him.

Then the Sun, dispelling the clouds, sent his warmest rays straight down upon the man's head. Growing faint with heat, he flung aside his cloak and hastened for protection to the nearest shade.

Persuasion is often better than force.

→ Æsop.

In the fable above, the wind and the sun are represented as being able to think and to talk; that is, they are spoken of as though they were persons. In poetry, in stories, and, particularly

in fables, animals and things without life are often spoken of in this way.

When an animal or a thing without life is spoken of as though it were a person, it is said to be **personified**.

With what kind of letters do the personified words in the fable begin? You will find that personified words often, though by no means always, begin with capital letters.

Name the things personified in the following nonsense rimes :

1. A Centipede was happy quite,
Until a Frog in fun
Said, "Pray, which leg comes after which?"
This raised her mind to such a pitch,
She lay distracted in a ditch
Considering how to run. — ANONYMOUS.

2. The Owl and the Pussy-cat went to sea
In a beautiful pea-green boat :
They took some honey and plenty of money
Wrapped up in a five-pound note.
— EDWARD LEAR.

3. The moon was shining sulkily,
Because she thought the sun
Had got no business to be there
After the day was done.
"It's very rude of him," she said,
"To come and spoil the fun!"
— LEWIS CARROLL.

51. WORD STUDY — COMPARISON

You will notice, in the fable of "The Wind and the Sun," that the word *stronger* is used. Read the sentence in which this word occurs. How many objects are compared?

When an object is compared with one other object, we use this form of the word — *stronger*, or *larger*, or *better*. When an object is compared with two or more others, we say *strongest*, or *largest*, or *best*; as,

The sun and the wind could not decide which was the *stronger*.

The sun, the wind, and the rain could not decide which was the *strongest*.

Read the following sentences aloud, supplying the correct form of the word given in parenthesis:

1. Which is the —, John or his brother? (tall)
2. I do not know whether Mary or her sister is the —. (old)
3. Which study do you find the —, arithmetic or geography? (hard)
4. Both of the boys are bright. I do not know which is the —. (bright)
5. Texas is the — state in the Union. (large)
6. Which is the — swimmer, you or Tom? (good).¹
7. Tom is the — swimmer in the school. (good)

¹ The different forms of the word *good* are *good*, *better*, *best*.

8. Both books are good, but this one is the — (interesting).¹

9. Though Boston is — east, New York carries on a — trade with Europe. (far; large).

10. Both Washington and Lincoln were great men. It would be difficult to say which was the —. (great)

52. ORAL COMPOSITION

I. Tell the fable of "The Wind and the Sun" in your own words. Before you begin, look it over again to see what the main thought or topic of the first paragraph is; of the second; of the third.

Tell some other way in which the wind and the sun might have settled their quarrel. Suppose they had seen a snow-man that some boys had made; tell what each might have done to the snow-man to decide the question.

II. ORIGINAL FABLE

Make up a fable of your own after the plan of the one in the book. Imagine a quarrel between the sun and the rain as to which is the stronger. Let them decide by seeing which one can make a drooping flower hold up its head.

Tell about the quarrel.

Tell how they agreed to settle the question.

¹The different forms of the word *interesting* are *interesting*, *more interesting*, *most interesting*.

Tell about the sun's efforts.

Tell about the rain's efforts.

Here are some expressions that you may find useful in your fable :

The sun shone and shone and shone.

The rain fell softly and gently.

The drooping flower.

The parched earth.

bowed lower and lower.

raised its head.

Be careful to use the correct form of the word *strong* in comparing two things.

Think out your fable carefully before you tell it, and see how good you can make it. When all the pupils have had a chance to tell their stories, let the class decide by vote which fables are the best.

53. THE APOSTROPHE IN SINGULAR POSSESSIVES

The sun sent his warmest rays straight down upon the man's head.

The sentence above is taken from the fable of "The Wind and the Sun." Notice the apostrophe. Does it mark the omission of letters? Notice the apostrophe in the two following sentences. Which of them marks the omission of a letter and which does not?

1. The wind couldn't make the man take off his cloak.
2. The sun's rays were very warm.

The Apostrophe in Singular Possessives 75

The apostrophe has another use besides marking the omission of letters. It is often used to show ownership or possession. We might say, *The sun sent his warmest rays straight down upon the head of the man*; or, *upon the head belonging to the man*. *Upon the man's head* means exactly the same, however, and sounds far better in this sentence.

WRITTEN EXERCISES

I. Change the following group of words to the possessive form; as, *The cry of the baby*—*The baby's cry*.

1. The rays of the sun.
2. The nest belonging to the robin.
3. The fury of the storm.
4. The book owned by the teacher.
5. The flag belonging to our country.
6. The voice of the child.
7. The crown belonging to the king.
8. The crops owned by the farmer.
9. The work of the blacksmith.
10. The roar of the cannon.

Are the words above that denote ownership, as *sun*, *robin*, *storm*, singular or plural words?

Singular nouns show possession by adding an apostrophe and *s* ('s).

II. Study the following sentences and write them from dictation:

1. A dog's bark is often worse than his bite.

— PROVERB.

2. Heaven's blue is larger than its clouds.
— PROVERB.
3. The cattle on a thousand hills are the Lord's.
— BIBLE.
4. Long may our land be bright
With freedom's holy light. — SAMUEL SMITH.
5. You may as well borrow a person's money as his
time. — HORACE MANN.
6. Instant and unquestioning obedience is a soldier's
first duty.
7. Robert Burns's boyhood was passed on his
father's farm.
8. Robinson Crusoe's man, Friday, was his only
companion.

III. Write the possessive forms of the following words and use them in sentences :

Longfellow	woman	hero	doctor
Charles	brother	daisy	fox

54. A STORY TO REWRITE

BESIEGED BY A BEAR

Last summer Jim and I camped in *a deserted shack of a lumberman* on the edge of a pine forest. One evening after *a day of hard work* we sat in our cabin enjoying a quiet smoke. Suddenly we were startled by seeing *the head of a bear* thrust through the window. Jim threw his pipe in *the face of the creature* while I

snatched up a steel rod and attacked her. She backed away from the window only to make a rush for the open doorway. We sprang to close the door, but before we could do so *the huge foot of the bear* was planted firmly inside. I again struck at her with my steel rod. Fortunately the blow landed on *the nose of the bear*, a sensitive spot, and she retreated howling with pain. A few moments later we had the satisfaction of seeing *the form of our besieger* disappear in the shadows of the forest.

Rewrite the story above, changing the italicized groups of words to the possessive form.

55. WRITTEN DESCRIPTION

THE SCHOOLROOM

The schoolroom into which he took me was the most forlorn and desolate place I had ever seen. It was a long room with three rows of desks and six of benches, and it fairly bristled all around with pegs for hats and coats. Scraps of old copy books and exercises littered the dirty floor. A bird in a cage made a mournful rattle now and then in hopping on or dropping from his perch; but he neither sang nor chirped. There was a strange unwholesome smell about the room, and there could not have been more ink splashed about, if the room had been roofless and the skies had rained, snowed, hailed, and blown ink through the varying seasons of the year.

—CHARLES DICKENS (*Adapted*).

After reading the paragraph above, you feel almost as though you had actually seen the dreary, dismal room that the author describes. See if you can find out why the description leaves you with so clear a picture in your mind. Talk the matter over with your teacher and your classmates. Can you suggest anything else that the author might have mentioned that would add to the dreariness of the room?

I. Write a paragraph describing your school-room. Your room is probably as bright and cheerful as the other was dismal. Bring out this fact. Do not try to speak of everything in the room, but begin with some general statement about its pleasantness or neatness or cheerfulness. Then mention a few particular things that make the room pleasant or neat or cheerful. Notice how every sentence in the paragraph by Dickens helps to carry out the idea of the first sentence. Let each of your sentences carry out the idea of your first sentence.

II. Write a paragraph describing the pleasantest room in your home. In some houses this is the kitchen, in others the family living room. Whichever you choose, try to make others see the things about it that make it pleasant and homelike.

Remember the directions for placing the composition on the page, for writing the title, and for indenting the first sentence of the paragraph.

56. THE APOSTROPHE IN PLURAL POSSESSIVES

THE ORIOLES' NEST

I watched two orioles one day as they searched among the branches of a great elm for a safe place for their nest. They finally selected a spot hidden from the eyes of snakes and owls, and out of the reach of small boys' guns. Then they went to work at the building itself, gathering horsehair, twine, twigs, and hay. All these they wove closely together to form the walls of their little abode. The inside they lined with ducks' feathers and tufts of lambs' wool, making a soft warm bed for the baby birds that would soon fill it. No human children's home could be snugger or safer than this little nest that rocked and swayed in the tree top.

Does the nest referred to in the title above belong to one oriole or to more than one? Was the nest placed out of reach of one *boy's* gun, or out of reach of *boys'* guns in general? In speaking of *ducks' feathers*, *lambs' wool*, and *children's home*, has the author the singular or the plural of *duck*, *lamb*, and *child*, in mind?

Where is the apostrophe placed in *orioles'*? *boys'*? *ducks'*? *lambs'*? in *children's*? How do the first four words form their plurals? How does the last word form its plural?

Plural nouns that end in *s*, show possession by adding the apostrophe only; as, *boys'*.

Plural nouns that do not end in *s*, show possession by adding the apostrophe and *s*; as, *men's*.

ORAL AND WRITTEN EXERCISES

I. Study the following sentences and write them from dictation :

1. There are many birds' nests under the eaves.
2. Longfellow was the children's poet.
3. There is a gypsies' tent among the trees.
4. Louisa M. Alcott wrote some delightful girls' stories.
5. 'The fairies' dell is deep in the woods.
6. In olden times even the men's and boys' clothing was spun, woven, and made at home.

II. Decide whether the following are the singular possessive forms or the plural possessive. Give the reason orally for your decision in each case :

- | | |
|--------------------|----------------------|
| 1. pirate's cave | 7. children's mother |
| 2. pirates' cave | 8. day's work |
| 3. boy's father | 9. days' work |
| 4. boys' father | 10. Louis's books |
| 5. women's club | 11. year's end |
| 6. Indians' arrows | 12. horses' hoofs |

III. Explain the position of the apostrophes in the following sentences. Write from dictation any of the sentences that your teacher may care to give :

1. Health is man's greatest wealth.
2. One hour's sleep before midnight is worth two hours' sleep after.
3. There are no birds in last year's nest.
4. Many beautifully carved ivory articles are made from elephants' tusks.

5. Do you know Longfellow's poem "The Children's Hour"?

6. In the days of sailing vessels it was a five or six weeks' trip across the Atlantic. It is now a five or six days' trip.

7. Monday's child is fair of face,
Tuesday's child is full of grace,
Wednesday's child is merry and glad,
Thursday's child is sour and sad,
Friday's child is loving and giving,
Saturday's child must work for a living,
But the child that is born on the Sabbath day,
Is blithe and bonny and good and gay.

—OLD RIME.

57. A STORY FOR REPRODUCTION

HOW BR'ER RABBIT LOST HIS FINE BUSHY TAIL

One day Br'er Rabbit was going down the road shaking his long, bushy tail when whom should he meet but old Br'er Fox ambling along with a big string of fish! When they had passed the time of day, Br'er Rabbit asked Br'er Fox where he got that nice string of fish. Br'er Fox answered that he had caught them down in the creek. Now in those days rabbits were very fond of minnows, so Br'er Rabbit eagerly inquired



of Br'er Fox how he had caught them. Then Br'er Fox sat down on a log and said, "All you've got to do, Br'er Rabbit, to get a big mess of minnows, is to go to the creek after sundown, drop your tail in the water, and sit there till daylight. Then you can draw up more minnows than you'll know what to do with."

That very night Br'er Rabbit set out to go a-fishing. The weather was cold, but he picked out a good place, sat down, and according to directions, let his tail hang in the water. He sat there and he sat there until he thought he should freeze to death, but by and by day came. He gave a pull—he felt as though he were coming in two. He gave another jerk, and lo and behold! where was his tail? It had come off. That's what makes all these little rabbits, that you see hopping and skipping through the woods, bob-tailed.

—JOEL CHANDLER HARRIS (*Adapted*).

From "Uncle Remus," published by D. Appleton and Company.

STUDY OF "HOW BR'ER LOST HIS FINE BUSHY TAIL"

Read the story of the rabbit's fishing trip very carefully in order that you may tell it well. What traits of Br'er Fox's character are brought out in the story? The author does not hint that Br'er Fox is playing a trick upon Br'er Rabbit. How, then, do you find it out, and when?

What traits of Br'er Rabbit's character are shown? Why does the author find it necessary to say that *in those days* rabbits were fond of fish? What does the expression *ambling along*

bring to your mind? Would *walking along* be as good? If not, use the author's expression* in telling the story. What is meant by *When they had passed the time of day*? How else could you express the same idea? Notice that the author uses the word *asked* once, and in another place he uses another word that means the same thing. Find this other word. Variety of this kind makes a story pleasanter to listen to, so it will be desirable to use both words when you tell it.

This is another good story to tell to little children. In telling it, be very sure to be most impressive in bringing out the disaster at the end — “Lo and behold! where was his tail? It had come off.”

58. DIRECT AND INDIRECT QUOTATIONS

What is the first question that Br'er Rabbit asked Br'er Fox? Are his exact words repeated by the person who tells the story? What did Br'er Fox answer? Are his exact words repeated? Which part of the conversation is given in the exact words of the speaker?

When we repeat what another person has said, whether in his exact words or not, we **quote** that person.

When we repeat what a person has said, in his exact words, the quoted words are called a **direct quotation**.

When we repeat what a person has said, but do

Essentials of English

not give his exact words, the quoted words are called an **indirect quotation**.

Which is the direct quotation in the story of Br'er Rabbit? Read the indirect quotations. Change the indirect quotations to direct quotations.

ORAL EXERCISE

Which of the following sentences contain direct, and which contain indirect, quotations? Change the direct quotations to indirect quotations. Change the indirect quotations to direct quotations:

1. Henry Clay said, "I'd rather be right than be President."

2. The old proverb says, "A bird in the hand is worth two in the bush."

3. The fox remarked that the grapes were sour.

4. The spider asked the fly to walk into his parlor.

5. "Why didn't you store up food for yourself last summer?" inquired the ant.

6. "I was too busy singing," answered the grasshopper.

7. The fairy godmother asked Cinderella if she wanted to go to the ball.

8. King Alfred said, "While I have lived I have striven to live worthily."

9. Commodore Vanderbilt declared that his success in life was due to the fact that he never told what he was going to do until he had done it.

10. Longfellow wrote, "Into each life some rain must fall."

59. HOW DIRECT QUOTATIONS ARE WRITTEN.

With what kind of letter does each direct quotation in the exercise on page 84 begin? What marks are placed before and after the words that are exactly quoted?

Notice the first of these sentences. What punctuation mark separates the quoted words from the rest of the sentence?

In the second sentence, what mark separates the quoted words from the rest of the sentence?

What mark is used in place of the comma in the fifth sentence? Account for this.

All these things, — the capital letter at the beginning of the quotation, the marks that inclose the quoted words, and the mark that separates the quotation from the rest of the sentence, — are used in order to show which part of the sentence is a direct quotation.

A direct quotation should be inclosed by quotation marks.

A direct quotation should be separated from the rest of the sentence by a comma, unless an interrogation point or an exclamation mark is needed.¹

The first word of a direct quotation should begin with a capital letter.¹

¹ When the quotation is merely a word or a short phrase, it does not always follow the second and third rules; as, *I have enjoyed Europe, but I realize as never before that "there's no place like home."*

ORAL AND WRITTEN EXERCISES

I. The following sentences contain direct quotations. Study them carefully, giving the reason orally for every punctuation mark and capital.

II. Write the sentences from dictation, three or four at a time, until you have mastered them all:

1. The Bible says, "A soft answer turneth away wrath."

2. Nathan Hale's last words were, "I regret that I have but one life to lose for my country."

3. There is an old adage that says, "Truth never hurt the teller."

4. "We are lost!" the captain shouted.

5. "Do you know how many stars there are in our flag?" asked the teacher.

6. President Garfield said, "An ounce of pluck is worth a ton of luck."

7. Who said, "We have met the enemy and they are ours"?

8. "Spare the rod and spoil the child," is an old maxim.

9. Loud and clear rang out the command, "Man the lifeboats!"

10. A Persian proverb says, "What I kept I lost. What I gave I have."

11. "Be slow in choosing a friend, slower in changing," is one of Benjamin Franklin's wise sayings.

12. Lincoln said, "I do not think much of the man who is not wiser to-day than he was yesterday."

III. The quotation marks have been omitted from the two following selections. Copy them, placing quotation marks where they are needed.

1. When the wild geese saw the tame geese who walked about the farm, they sank nearer the earth and called, Come along! Come along! We're off to the hills!

The tame geese raised their heads and listened, but they answered very sensibly, We're pretty well off where we are. We're pretty well off where we are.

— SELMA LAGERLÖF.

2. The sun does not shine for a few trees and flowers, but for the wide world's joy. The lonely pine on the mountain top waves its somber boughs and cries, Thou art my sun! And the little meadow violet lifts its cup of blue and whispers, Thou art my sun! And the grain in a thousand fields rustles in the wind and makes answer, Thou art my sun!

— HENRY WARD BEECHER.

60. WRITTEN COMPOSITION — ORIGINAL FABLE

THE WOODCUTTER

A woodcutter was busily engaged in grinding his ax when a neighbor came along and said, "Why do you grind your ax now? You can't go to the forest and cut wood in this storm."

"When the weather is fair I shall not be grinding my ax, I shall be using it," answered the woodcutter.

Essentials of English

You will readily see without being told what lesson the story of the woodcutter teaches. Talk it over in class and see how many good illustrations of the same lesson will occur to you. Some one may think of a boy making a boat in the winter, or of a girl busy in the summer vacation making gifts for Christmas, or of a squirrel gathering nuts in the autumn. Your everyday duties at home and in school will furnish material for many stories of this kind. Write the best one that comes to your mind.

Study the fable of "The Woodcutter" carefully, noticing how it is paragraphed, how quotation marks are used, and what other punctuation is required. Follow this model in arranging and punctuating your own story.

61. HOW DATES ARE WRITTEN

1. The Pilgrims set sail from England on September 6, 1620.
2. They landed at Plymouth Rock on Monday, December 21, 1620.

When did the Pilgrims start for the New World ?
When did they reach their destination ?

The time at which an event takes place is called its **date**.

What mark separates the name of the day of the month from the number of the year in the first sentence ? What division of the date, lacking in

the first sentence, does the second give? How is this separated from the name of the day of the month?

The parts of the date that designate the year, the month, and the day of the week should be separated by commas.

62. ABBREVIATIONS IN COMMON USE

Jan. for January	Sept. for September
Feb. for February	Oct. for October
Aug. for August	Nov. for November
Dec. for December	

Which of the months are not abbreviated? Why is it customary to write the names of these months in full? *March* and *April* are sometimes abbreviated (Mar., Apr.), but it is better to write them in full.

Other abbreviations often used are :

A.M., forenoon.	P.O., post office.
P.M., afternoon.	R.F.D., rural free delivery.
A.D., in the year of our	St., street.
Lord.	Ave., avenue.
B.C., before the birth of	Co., county.
Christ.	U.S., United States.

The words *street*, *avenue*, and *county*, and the names of states and countries are sometimes abbreviated in the headings of letters and on envelopes. The names of the months are also sometimes abbreviated in the headings of letters.

All these words, however, should be written in full when used in complete sentences, as in the body of letters and in compositions. Many people prefer always to write them in full.

WRITTEN EXERCISES

I. Study the following sentences, noticing particularly how the dates are punctuated and how the abbreviations are written. Remember that the abbreviation is incomplete unless you follow it with a period.

Write the sentences from dictation. Correct your work by comparing it with the book:

1. George Washington was born on February 22, 1732.

2. The Declaration of Independence was signed on Monday, July 4, 1776.

3. Robert E. Peary discovered the North Pole on April 6, 1909.

4. Æsop, the writer of many wise fables, was a Greek slave. He was born about 620 B.C.

5. Bold sea rovers, called the Northmen, landed on our shores about 1000 A.D.

6. When it is 11 o'clock A.M. in San Francisco, it is 2 P.M. in New York.

II. Write sentences using the following dates:

1. To-day — (Day of week, day of month, year).

2. Your last birthday — (Day of week, day of month, year).

3. When you first entered school — (Name of month, year).

4. Some important event of your life — (Name of month, year).

63. LETTER WRITING

In the city of New York the postmen distribute on an average more than two and a half million (2,500,000) letters every day of the year. Think how many letters a day must be distributed throughout the whole country, and how many people must be engaged in letter writing! If we stop to consider the matter, we shall find that letter writing plays a very important part in our lives — so important, indeed, that next to learning to read and to talk well, there is no form of English work that is more worth while than learning to write letters well.

If you wish to write a correct letter, the first thing to learn is the arrangement of the parts. Certain forms have been adopted so generally that you should know what they are and should use them in your own letters.

A letter tells a great deal about the person who writes it, even though he may not say a single word concerning himself. It may tell that he is slovenly and careless and ignorant; or, on the other hand, that he is careful and thoughtful and well-informed. A neatly written, well-ar-

ranged letter is almost as fine a recommendation *as a manly or a womanly appearance and manner.*

A little English girl named Anna Livingstone, the daughter of the great African explorer, was very fond of Andersen's stories and once wrote to him to tell him how much pleasure they gave her. After this the two became great friends and exchanged many letters. Here is Anna's first letter to Andersen and also one of his letters to her.

Ulra Cottage

Hamilton, Scotland

January 1, 1869.

Dear Hans Andersen,

I do like your fairy tales so much that I should like to go and see you; but I cannot do that, so I thought I would write to you. When my papa comes from Africa, I will ask him to take me to see you. My favorite stories are "The Goloshes of Fortune" and "The Snow Queen."

I will say good-by to you and a Happy New Year.

Your affectionate little friend,

Anna Mary Livingstone.

Lake Jelakor

Basnas, Denmark

May 3, 1871.

My dear little Friend,

Thanks for the charming letter which you sent me a short time ago.

Here in Denmark we often speak of your dear papa

and his travels in Africa. Recently I read in a newspaper that he had left there and was on his way back to Europe. What a joy for the family, what a festival for the whole country it will be when the dear energetic father whom we all value and honor returns to England !

Now I am in the country, close by the seacoast, and am staying in an ancient castle with a high tower. The garden runs down to the seashore and stretches away to the beech woods, which are now splendidly fresh and green. The whole ground of the forest is like a carpet strewn with violets and anemones. The wood doves are cooing, and the cuckoo's note is heard. Here I shall certainly write a new story which my little friend will afterward be able to read.

Now may you be well and merry. Do not forget your friend in Denmark.

Affectionately yours,

Hans Christian Andersen.

STUDY OF THE LETTERS

Hans Andersen did not know Anna Livingstone ; he had never seen her. What could he learn about her from her letter ? What is there in Anna's letter that would especially interest him ? What is there about it that makes you feel that she is writing just as she would talk if she were calling upon him ? Her manner of addressing him is unusual. Why do you think that she says, " Dear Hans Andersen," instead of " Dear Mr. Andersen " ?

What part of Hans Andersen's letter do you think would be most interesting to Anna? How does he show by his letter that he kept in mind that he was writing to a little girl?

In both of the letters given here the writers have observed the two most important rules of good letter writing. These rules should guide every one.

First. Write about things in which the friend to whom you are writing is interested. If Hans Andersen had been writing to a man, he would have written an entirely different kind of letter. *Second. Write freely and naturally.* Letters are simply written conversations.

64. THE PARTS OF A LETTER

Look carefully at the first letter on page 92. Where was it written? when? to whom? by whom? Every letter should give all this information.

It is customary to arrange the parts of a friendly letter in the following order:

I. The Heading.¹

Ulra Cottage

Hamilton, Scotland

January 1, 1869.

¹ The date is sometimes written at the close of a friendly letter but it is better to form the habit of writing it as part of the heading.

This tells where and when the letter was written. Notice where it is placed on the letter page. Notice, too, the punctuation. Commas are used to separate items on the same line, but are unnecessary at the ends of lines. A period is placed at the end of the heading and after any abbreviation that may be used.

II. The Salutation.

Dear Hans Andersen,

This shows to whom the letter was written.

III. The Body of the Letter.

This contains the written conversation that you are carrying on with your friend.

IV. The Complimentary Ending.

Your affectionate little friend,

Just as one is in the habit of saying "Good-by" when leaving a friend, so it is customary to use some polite or friendly phrase at the close of a letter. If Anna had been writing to her father, she would probably have written, "Your loving daughter." Suggest other complimentary endings for a friendly letter. "Yours truly" and "Yours respectfully" are more appropriate when writing to a business acquaintance than to a friend.

V. The Signature.

Anna Mary Livingstone.

This tells who wrote the letter.

The arrangement of the parts of a letter is further shown by the following form :

House and Street	_____
City, State	_____
Date	_____
Salutation	_____
Body of letter	_____

Complimentary Ending	_____
Signature	_____

65. ORIGINAL LETTERS

I. Following the form above, write a short letter of two or three sentences to your teacher telling her which among the stories read in class this year are your favorites. Use the school address.

Be very careful to place the various parts correctly on the page, and to punctuate as shown in the book.

II. Write a short letter to one of your classmates inviting him or her to spend next Saturday with you, and telling what you are planning to do to have a good time. Hand the letter to your teacher and ask her to deliver it to the person to whom it is addressed on condition that it is well expressed, neatly written, and correctly arranged, spelled, and punctuated.

66. DRAMATIZATION

THE BURIED TREASURE

An old man, calling his three sons to him and reminding them that his days were numbered, told them that many years before he had buried a great treasure somewhere in his vineyard. He now gave this vineyard into their keeping and he charged them to search diligently for the hidden treasure. The sons begged their father to tell them more about the treasure. One asked if it was a pot of gold, another if it was a chest of silver, and the third if it was a bag of precious stones. Slowly shaking his head, the old man answered that he would reveal neither what the treasure was nor where it was hidden.

"At least tell us why you buried the treasure, father," exclaimed the eldest son.

"That you might dig for it, my boy," responded the father. "A man values only that which he must work to obtain."

"But the vineyard is so big," remonstrated the youngest son, "that without some hint as to where the treasure is, we may dig for weeks before we find it!"

"My son, the treasure is great enough to repay you for much labor," replied the old man. "I warn you to leave no clod of earth unturned till you find it. Be patient and diligent, and your reward is sure."

Soon after this the old man died and the three sons began at once to search for the treasure. Toward the close of their first long day's work they met to talk over their progress. The youngest complained that the

Essentials of English

ground was as hard as stone, and that although he had worked faithfully, he had dug up only one little corner. The second son said that he, too, had worked hard digging about the roots of vine after vine, but had come upon no sign of the hidden treasure. They were ready to throw down their spades in discouragement, when the eldest brother reminded them of their father's assurance that the treasure was great enough to repay them for all their work. At this they seized their spades with renewed energy and again began to dig. But after a short time they concluded that they had done enough for one day, and they sat down and planned what they would do with their wealth when they had found it.

The youngest son said that he would buy the finest horse that could be found, and, like a knight of old, ride forth to seek adventure. The second said that he would journey around the world and visit distant lands and see the wonderful sights of which he had often dreamed. The eldest said that he would buy the best farm in all the country round, and on a hilltop overlooking his waving fields of grain he would build a great mansion and fill it with the richest treasures that money could buy. While the young men thus talked, darkness overtook them and they returned home.

So they toiled and planned week in and week out. At length a day came when the last foot of ground in the vineyard was turned up, but no pot of gold, no chest of silver, no bag of precious stones had been found. Tired and discouraged, the three brothers looked at one another and wondered what their father could

have meant. They had surely carried out his instructions; they had dug diligently and patiently; they had left no clod of earth unturned. Yet they had not found the buried treasure. Sadly they turned their steps homeward, all their bright dreams at an end.

The following autumn one of the young men, happening to pass through the vineyard, noticed that the grapes were unusually abundant. He called his brothers and they went about examining the vines. They were astonished at what they saw. Old vines that had not borne for years were now bending under their load. Everywhere they looked they saw the vines laden with the finest grapes.

While they were thus engaged, a wine merchant came up and asked if they would sell him their grapes. He explained that he had gone about the country but had nowhere seen fruit that compared with theirs, and he asked what they had done to produce such a remarkable crop. They answered that they had done nothing but search for a treasure that they had been told was buried in the vineyard, and that perhaps the digging of the earth about the vines had made them bear so well. The fruit buyer offered in exchange for the fruit a bag of gold so heavy that they gladly sold him their entire crop.

After he had gone the eldest brother said, "Now I know what our father meant by the treasure hidden in the vineyard. It was not a pot of gold, nor a chest of silver, nor a bag of precious stones. He meant that by our work we could earn our own treasure."

— SUGGESTED BY A FABLE OF ÆSOP.

Read "The Buried Treasure" carefully in order that you may make a play of it. Into what scenes does the story naturally divide itself? It might be well to have the first scene in the house with the father sitting in a big chair. Where is the second scene laid? the third? the fourth?

You will notice that while the story tells or suggests what each person says, it only occasionally gives the exact words of the speaker. Before trying to act the play, practice turning the story into conversational form, that is, giving the exact words that the father used in telling his sons about the treasure, and the exact words they used in speaking to their father, to the wine merchant, and to one another.

When you have made the play as real and lifelike as you can, choose for the different parts the children that you think can play them best.

67. DIFFERENT WAYS OF EXPRESSING A THOUGHT

In "The Buried Treasure" the following sentence occurs: *A man values only that which he must work to obtain.* The same idea may be expressed in a great variety of ways, as: *A man cares only for the things for which he must work. A man does not care for things that he gets without work. A thing that a man gets easily he does not value.*

See if you can find other ways in which to express the same thought.

See in how many different ways you can express each of the following thoughts :

1. He gave the vineyard into their keeping.
2. They concluded that they had done enough for one day.
3. Be patient and diligent and you will succeed.

68. LETTER WRITING

Write a letter to some absent classmate telling what has happened at school during his absence. Tell what new things you have been studying, what games you have been playing, and anything else that will be likely to interest him.

Be careful to arrange and punctuate the various parts of your letter correctly. Write either on ordinary note paper or fold a piece of unruled paper, of composition size, like note paper. It is better to learn to write letters on unruled paper. If your letter is so short that it occupies only two pages, write on the first and third pages. If it is longer, write on the pages in their regular order.

When you have finished, fold your letter neatly, making the edges meet exactly, and place the letter in an envelope. Before writing the address, read the next section very carefully.

69. HOW TO ADDRESS AN ENVELOPE

Did you ever stop to think, when mailing a letter, upon how many people you were dependent for its delivery? In the post office of your town, on the train, if it is an out of town letter, in the post office of the city to which it is directed, there are people who handle it, look to see where you wish it to go, and hurry it on its way. And, finally, there is the postman who leaves it at your friend's door. Each of these people in turn must read the address on the envelope in order that he may do his part toward delivering your letter. Thus, you see, it is most important that you write the address clearly.

In order that the address may be easily read, we write its different parts on different lines of the envelope, and we avoid the use of abbreviations that may lead to mistakes. For instance, *Cal.* and *Col.* look much alike; but if the names of the states are written out in full, there is no danger of a misunderstanding. Confusion may also arise from such abbreviations as *La.*, *Va.*, *Ga.*, *Pa.*, or *N.Y.*, *N.J.*, *N.H.* In fact, the use of abbreviations so often leads to mistakes that many people prefer to write in full the words *Street*, *Avenue*, and the names of all states.

Examine carefully the addressed envelopes given below, then direct the letter that you have just

How to Address an Envelope 103

written. If it is a city letter, that is, if it is not going out of town, write the name of your city and state on the envelope. Write the first line of the address halfway between the top and the bottom of the envelope, and each succeeding line a little to the right of the line above.

In many small towns there is no mail delivery system, but people go to the post office for their letters. In other places, especially in the country, where houses are scattered, a mail carrier goes about in a wagon and delivers the letters. This is called the Rural Free Delivery system. The route over which each carrier goes is numbered.

The first two envelopes given below show how to address a person in the city; the third one how to address a person where there is rural free delivery.

Miss Mary C. Bryant
76 Elm Street
Albany
New York

Mrs. John T. Oliver
567 Michigan Avenue
Chicago
Illinois

Mr. Thomas Burns
West Baldwin
Maine
R.F.D. No. 1

70. THE DIVIDED QUOTATION

TRIFLES MAKE PERFECTION

A friend once visited the studio of Michelangelo, the great sculptor. Glancing at a beautiful statue that was almost finished, he said, "You have done no work on it since I was last here, have you?"

"On the contrary," answered Michelangelo, "I have done a great deal. I have entirely changed the expression of the mouth; I have softened a feature here and there, and strengthened a muscle; I have retouched this part and polished that."

"O yes, very likely," said his friend, "but those are trifles."

"Trifles they may be," answered the great sculptor, "but trifles make perfection and perfection is no trifle."

Read the story above. Repeat the first sentence of Michelangelo's reply to his friend's question. What words in that sentence did the sculptor not speak? How does the punctuation show that some of the words are not a part of the quotation? Notice the friend's comment in the third paragraph. What words in that sentence are not a part of the quotation? Notice again how these words that break into or divide the quotation are separated from the quoted words. Find another case of the same kind in the story.

When a quotation is broken into by other words it is called a **divided quotation**.

When a quotation is divided by other words, each part of the quotation should be inclosed by quotation marks.

The words that divide the quotation should be separated from it by commas, unless the sense of the quotation makes some other punctuation mark necessary.

ORAL AND WRITTEN EXERCISE

Study the following sentences, accounting orally for every capital letter and for every punctuation mark. Write the sentences from dictation :

1. "The misfortunes hardest to bear," wrote Lowell, "are those which never come."
2. "The God who gave us life," said Thomas Jefferson, "gave us liberty at the same time."
3. "A penny saved," according to the proverb, "is a penny gained."
4. "A watched kettle," it is said, "never boils."
5. "The way to have a friend," observed Emerson, "is to be one."
6. "It is better to be alone," remarked George Washington, "than in bad company."
7. "If you want knowledge," wrote a wise man, "you must toil for it."
8. "He that hath found a faithful friend," says the Bible, "hath found a treasure."

71. PRACTICE IN DIVIDING QUOTATIONS

I. Change the order of the words in the following sentences in such a way that the quotations will be divided. Say them aloud, showing by your voice which words are not a part of the quotation.

II. Write the quotations as you have divided them.

Undivided.

"It is easier to pull down than to build up," says an old proverb.

Divided.

"It is easier," says an old proverb, "to pull down than to build up." Or,

"It is easier to pull down," says an old proverb, "than to build up."

1. Hans Christian Andersen said, "Every man's life is a fairy tale written by the hand of God."

2. "What can't be cured must be endured," asserts the proverb.

3. The Bible says, "Be ye wise as serpents and harmless as doves."

4. An old writer declares, "He that loveth a book will never want a faithful friend."

5. Theodore Roosevelt wrote, "It is every man's business to work in this world. It is the business of the rich man even more than of the poor man, because he has more with which to work."

72. PICTURE STUDY — A CONVERSATION

When the grandmother went to her barrel of apples, she found that just one bite had been taken from each apple. She called her grandson.

Write the conversation that took place between the small boy and his grandmother, being careful to use quotation marks correctly.



AN EMBARRASSING SITUATION

It is customary in writing conversations to make a new paragraph each time the speaker changes; that is, the grandmother's first remarks will form one paragraph, and the boy's reply will begin the next.

Do not use the word *said* too often. Some of the following words may express your meaning just as well, and will give more variety:

asked	replied	insisted
answered	confessed	murmured
demanded	repeated	nodded

73. CORRECT USE OF DO, DID, AND DONE

Turn back to the story "Trifles Make Perfection" (page 104) and repeat the first remark that Michelangelo's friend made. Repeat the first sentence of the artist's reply. What word is used before *done* in both cases?

The words *do*, *does*, *did*, and *done* are different forms of the same word. They express the same act but show that the act was performed at different times. Which of the following sentences show that the act is being performed in the present time? Which show that it was performed in the past?

I *do* the best I can.

He *did* his work well.

She *does* her sewing neatly.

We *have done* all our lessons for to-morrow.

Do and *does* should be used in speaking of present time.

Did should be used in speaking of past time.

Done should be used with *have*, *has*, or *had* in speaking of past time.

ORAL AND WRITTEN EXERCISES

I. Supply the proper form of *do* in the following sentences. Repeat the sentences aloud many times :

1. I — the best I could.
2. If you have — your best, you have — well.
3. Always — your work neatly.
4. Have you — your lessons ?
5. I — my lessons long ago.
6. We — ours yesterday.

II. Write and read aloud three original sentences in which you use *did*.

Write and read aloud three original sentences in which you use *done*.

74. CONTRACTIONS — *DON'T* AND *DOESN'T*

The contractions *don't* and *doesn't* are often confused. Be careful to use *don't* only in place of *do not*. *Doesn't* is the contraction for *does not*. It is perfectly correct to say *I don't know my lesson*, because it is correct to say *I do not know my lesson*; but you should say *He doesn't know his lesson*, for that is only another way of saying *He does not know his lesson*.

Have a rapid class exercise, each child giving a sentence in which the word *doesn't* is correctly used. Make sensible sentences; as, *My little brother doesn't go to school yet. My mother doesn't let me stay up late at night.*

75. DICTATION EXERCISE

The following selections review many points in capitalization and punctuation. Study them carefully and write one from dictation each day until you have finished the exercise.

I. THE ELF-MAN

I met a little elf-man once,
Down where the lilies blow.
I asked him why he was so small,
And why he didn't grow.
He slightly frowned, and with his eye
He looked me through and through
"I'm quite as big for me," he said,
"As you are big for you."

— JOHN KENDRICK BANGS.

By permission of the Century Company.

II. A RAPID TRAVELER

A wild pigeon's flight is so rapid that it passes over astonishing spaces in a very short time. I have known these birds to fly a distance of four hundred miles at the rate of a mile a minute. At such speed a wild pigeon could visit Europe and return within six days' time.

— JOHN J. AUDUBON.

III.

CINDERELLA

Her godmother touched Cinderella with the wand. Immediately her worn jacket became stiff with gold and jewels, and her ragged skirt grew into a gown of sweeping satin. Her feet were no longer bare, but were covered with silk stockings and the prettiest glass slippers in the world. "Now, Cinderella, go," said her godmother, "but remember to leave on the stroke of twelve!"

76. DESCRIPTION OF A BIRD

Yesterday I saw a beautiful bird in the great elm on our lawn. It was almost as big as a robin but wore plainer clothes. Its breast was white, specked with big black spots, and its back was a kind of warm rusty brown. While I stood there hoping that it would fly to a lower branch, it broke into a sweet thrilling song that sounded as if the evening breeze were stirring an Æolian harp. —MABEL OSGOOD WRIGHT (*Adapted*).

From "Citizen Bird" Copyright, 1897, by The Macmillan Company

Which do you think is the bird's most striking feature? Will your knowing where it was seen help you to identify it? Why doesn't the author give the bird's length in inches instead of comparing it in size with a robin? What is an Æolian harp? Is its music likely to be wild, or gentle, when stirred by the evening breeze? Do you like the author's comparison? Why? Have you ever seen a bird that answers this description?

77. ORAL COMPOSITION

Describe some bird that you have seen, giving all the details that are given in the description above and any others that may help your hearers to see the bird. If it is a bird the name of which you know, let the rest of the class guess from your description what it is.

78. LETTER WRITING

In a letter to your teacher, or to some other friend who is interested in birds, describe just as carefully and accurately as you can, some bird that you have watched. Find out if your friend is familiar with the bird, and if he can give you any further information in regard to it.

Place your letter in an envelope and address it. Be careful to arrange and punctuate the various parts of your letter correctly.

79. CORRECT USE OF MAY AND CAN**DOLLY THE MILKMAID**

Dolly had worked faithfully for a long time, so one morning her mistress said, "Dolly, you may have a holiday to-day, and here is a pail of fresh milk for you."

"May I sell the milk?" asked Dolly.

"It is your own. You may do as you like with

it," answered her mistress. So Dolly, with the pail of milk on her head, went tripping down the road to the village. How happy she was, and what bright visions filled her mind! She would sell the milk, buy as many eggs as she could with the money, borrow a hen to sit on the eggs, raise chickens, and sell them at the fair for a goodly sum. "Then," thought Dolly, "I can buy myself a new jacket and a hat and bright ribbons. How fine I shall look!" and she tossed her head with vanity. Down came the pail, the milk was spilled, and poor Dolly was no better off than before.



—ÆSOP.

Read the fable of "Dolly the Milkmaid." Repeat the exact words that her mistress spoke to Dolly. Repeat Dolly's question and the answer she received. Which word is used each time permission is asked or granted, *may* or *can*?

Farther on in the story Dolly says, "I can buy myself a new jacket." Does she mean that she will have permission to buy it, or that she will have the money and so will be able to buy it?

The word *may* should be used to express permission.

The word *can* should be used to express ability.

ORAL AND WRITTEN EXERCISES

I. Use either *may* or *can* to complete the following sentences properly :

1. No one — be in two places at the same time.
2. — you ride a bicycle ?
3. Yes. — I try yours ?
4. You — go home early if you — get your work done.
5. — the leopard change his spots ?
6. Father says that I — go to the picnic.
7. — we leave school early to-day ?
8. Do come to see us whenever you — find time.

II. Write a short imaginary conversation between your teacher and yourself in which you use both *may* and *can* correctly.

Do not forget the rules for ending both declarative and interrogative sentences.

80. A POEM FOR STUDY

THE VILLAGE BLACKSMITH

Under the spreading chestnut-tree

The village smithy stands ;

The smith, a mighty man is he,

With large and sinewy hands ;

And the muscles of his brawny arms

Are strong as iron bands.

His hair is crisp, and black, and long,

His face is like the tan ;

His brow is wet with honest sweat,
He earns whate'er he can,
And he looks the whole world in the face,
For he owes not any man.

Week in, week out, from morn till night,
You can hear his bellows blow ;
You can hear him swing his heavy sledge,
With measured beat and slow,
Like a sexton ringing the village bell,
When the evening sun is low.

And children coming home from school
Look in at the open door ;
They love to see the flaming forge,
And hear the bellows roar,
And catch the burning sparks that fly
Like chaff from a threshing floor.

He goes on Sunday to the church,
And sits among his boys ;
He hears the parson pray and preach,
He hears his daughter's voice,
Singing in the village choir,
And it makes his heart rejoice.

It sounds to him like her mother's voice,
Singing in Paradise !
He needs must think of her once more,
How in the grave she lies ;
And with his hard, rough hand he wipes
A tear out of his eyes.

Toiling, — rejoicing, — sorrowing,
Onward through life he goes ;
Each morning sees some task begin,
Each evening sees it close ;
Something attempted, something done,
Has earned a night's repose.

Thanks, thanks to thee, my worthy friend,
For the lesson thou hast taught !
Thus at the flaming forge of life
Our fortunes must be wrought ;
Thus on its sounding anvil shaped
Each burning deed and thought.

— HENRY WADSWORTH LONGFELLOW.

Read “ The Village Blacksmith ” carefully and try to see the different pictures described. What is the *smithy*? If you are not sure, look up the meaning of the word in the dictionary. Draw the picture described in the first two lines. Why does Longfellow compare the blacksmith's muscles to iron bands? Why is the comparison between the strokes of the hammer and the ringing of a bell a good one? Why can the blacksmith look “ the whole world in the face ”?

If you do not know the meaning of the word *chaff* as used in the fourth stanza, look it up in the dictionary. Describe the old method of threshing. Why is the comparison between the flying sparks and chaff a good one? What is there in the

blacksmith's life to make him happy? What is there to make him sorrowful? Explain the meaning of the last two lines of the seventh stanza. What lesson has the blacksmith taught for which the author thanks him? Which stanza do you like best? Why do you like it, -- for the picture it gives or for the beautiful wording?

81. COMPARISONS

And the muscles of his brawny arms
Are strong as iron bands.

And the muscles of his brawny arms
Are very strong.

Why do Longfellow's lines give you a better idea of the blacksmith's strength than do the lines just below?

Comparisons are often used by writers because they help to make clearer pictures or give a clearer idea of the author's thought. Below are some comparisons that different writers have used, and the same thought expressed without the comparison. Tell in each case which form you like better and why:

1. Hakon strutted proudly along the beach.
Hakon strutted along the beach as proud as a turkey-cock. — BOYESEN.
2. He was a florid, jovial-looking man with a loud voice.

He was a florid, jovial-looking man with a voice like a trumpet. — LAURA E. RICHARDS.

3. She watches him closely.

She watches him as a cat watches a mouse.

4. His legs were very slender. — SWIFT.

His legs were like reeds, they were so slender.

— EGGLESTON.

5. The captain's hair and beard were white.

The captain's hair and beard were as white as the foam that broke over the rocks.

— LAURA E. RICHARDS.

ORAL EXERCISE

I. Strengthen the picture given in each of the following sentences by substituting for the italicized words one of the comparisons given below :

as white as snow

as busy as a bee

as quick as a flash

as black as coal

as brown as a nut

like diamonds

1. John played out of doors in the sun so constantly that he became *very much tanned*.

2. Mother hurried about, *working steadily* until the house was all in order.

3. As the sun rose it fell upon the dewdrops making them sparkle *brightly*.

4. The brave dog saw the child struggling in the water and *immediately* plunged in and swam to his rescue.

5. His hair that was *black* when I last saw him is now *white*.

A Written Description — Comparisons 119

II. Make sentences of your own, using the following comparisons :

Do not give such sentences as, "He was as cheerful as a cricket." There is nothing in that sentence to show that the boy was cheerful but your statement of the fact. Say rather something of this kind : "He went whistling down the road as cheerful as a cricket." This sentence really makes you see a happy, cheerful boy before you come to the comparison "as cheerful as a cricket." The comparison simply strengthens the picture given by the rest of the sentence. In your sentences try to make each picture as clear as the one given above.

- | | |
|--------------------------|-------------------------|
| 1. cheerful as a cricket | 6. like a statue |
| 2. wise as an owl | 7. straight as an arrow |
| 3. like a scarecrow | 8. swift as an eagle |
| 4. brave as a lion | 9. like a snail |
| 5. smooth as glass | 10. hungry as a bear |

82. A WRITTEN DESCRIPTION — COMPARISONS

Write a very short description of one of the following. Though your description may consist of only a few sentences, use some comparison that helps to make your thought clearer. For instance, if you are describing some strange animal that you saw at the circus, you may say among other things, "It was striped something like a zebra." Or you

may say of your baby sister, "Her hair is as yellow as gold."

1. Your little brother or sister.
2. Some strange animal.
3. Something interesting that you saw at the museum.
4. An unusual coin or stamp.
5. A beautiful flower.
6. A bird's nest.

83. KINDS OF SENTENCES

THE FIRST FLYING LESSON

The mother eagle was teaching her little one to fly. Now over, now under him she hovered on tireless wing. When she was out of sight he called, "Mother, are you near?" and her answering voice gave him courage. Suddenly the fear of the awful depths below overcame him. He lost his balance and fell. Down he plunged, faster and faster. "Mother, mother, save me!" he cried in agony. Swift as a flash the old eagle shot under him, and his feet rested upon her broad shoulders. For a moment only she supported him; then, as he regained his poise, she again dropped away, saying, "Finish your journey on your own wings, my son."

Find a sentence in the story above that makes a **statement**. Find one that asks a **question**. Find one that expresses **strong feeling**. What marks follow this sentence? Find a sentence that gives a **command**. What mark follows this sentence?

You have for some time been familiar with two

different kinds of sentences. What are they? What two new kinds did you find in the story of the eagles? You see that we may express thoughts by means of four different kinds of sentences.

We may make a statement; as, *The young eagle fell.* This is called a **declarative sentence**.

We may ask a question; as, *Was he afraid?* This is called an **interrogative sentence**.

We may command or entreat; as, *Do not go away. Please help me.* These are called **imperative sentences**.

We may express strong feeling; as, *Mother, I am falling! Can't you save me! Help me! O how strong you are!* These are called **exclamatory sentences**.

What kind of sentence would the first exclamatory sentence in the paragraph above be if it were not spoken with strong feeling? the second? the third? The fourth sentence we cannot think of as being spoken without surprise or relief or some other strong feeling. Thus you see that a declarative, an interrogative, or an imperative sentence when spoken with strong feeling becomes exclamatory as truly as the sentence that cannot be spoken without strong feeling.

A sentence that states or declares a fact is called a declarative sentence.

A sentence that asks a question is called an interrogative sentence.

A sentence that commands or entreats is called an imperative sentence.

A sentence that expresses strong feeling is called an exclamatory sentence.

What punctuation mark follows each kind of sentence ?

ORAL AND WRITTEN EXERCISE

Read each of the following sentences aloud. See first how the sentence expresses the thought, then tell what kind of sentence it is :

Example. A small leak will sink a great ship.

This sentence states or declares a fact ; therefore it is a declarative sentence.

1. A small leak will sink a great ship. — PROVERB.

2. Where are you going, my pretty maid ?

— NURSERY RIME.

3. Never put off until to-morrow what you can do to-day.

— FRANKLIN.

4. A single sunbeam can drive away many shadows.

— ST. FRANCIS OF ASSISI.

5. Love thy neighbor as thyself. — BIBLE.

6. Off with your hats as the flag goes by !

— H. C. BUNNER.

7. Politeness costs nothing and wins everything.

— MONTAGU.

8. Listeners hear no good of themselves.

— PROVERB.

9. Make the best of everything.

— RUSKIN.

10. Let us do or die ! — BURNS.
11. Be not simply good ; be good for something.
— THOREAU.
12. Black sheep, black sheep, have you any wool ?
— NURSERY RIME.
13. Woodman, spare that tree ! — MORRIS.
14. God helps them that help themselves.
— PROVERB.
15. Hear much and speak little. — RALEIGH.
16. How wonderful are thy works, O Lord ! — BIBLE.

WRITTEN EXERCISE

1. Write two exclamatory sentences that the little girl in the picture might have used when she discovered that the bird cage was empty.

2. Write two questions that she might have asked the cat.

3. Write two imperative sentences (entreaties) that the cat might have addressed to the little girl.

4. Write two declarative sentences telling what actually happened to the bird.



84. CORRECT USE OF *TEACH* AND *LEARN*

In "The First Flying Lesson" (page 120) you will find the sentence, *The mother eagle was teaching her little one to fly.* Notice the use of the word *teaching* in the sentence. *Teach, teaching, and taught* are different forms of the same word. Do not confuse the forms of *teach* with the forms of *learn*: *learn, learning, learned.*

Learn means to get or to gain knowledge.

Teach means to give or to impart knowledge.

We *learn* things from others.

We *teach* things to others.

Notice the different forms of the words *teach* and *learn* in the following sentences :

The mother eagle was *teaching* her little one.

The baby eagle was *learning*.

Mothers *teach* their babies many things.

Babies have much to *learn*.

The mother *taught* her little one patiently.

The baby *learned* very fast.

ORAL AND WRITTEN EXERCISES

I. Read the following sentences, supplying the missing form of *learn* or *teach*:

1. I — to read when I was little.

2. My mother — me to read before I came to school.

3. I am — my dog many cunning tricks.

4. I want to — to skate this winter.
5. My brother has promised to — me.

II. Write three good sentences in which you use *teach* correctly, three in which you use *taught*, and three in which you use some form of *learn*.

85. A STORY FROM AN OUTLINE

A LESSON IN GENEROSITY

(Outline)

1. Henry (aged 5) and his brother Frank (aged 4) had each received a cake. Henry finished his in three mouthfuls.
2. He asked his mother to make Frank give him half of his cake so that Frank might learn to be generous.
3. His mother refused to do this.

— P. J. HARTOG (*Adapted*).

A LESSON IN GENEROSITY

(Story in full)

Henry and Frank were two small brothers, the former five years of age and the latter four. One day their mother gave them each a cake, — sugary, crisp, and delicious. Henry, who dearly loved good things to eat, finished his in three mouthfuls. Then he stood and enviously watched little Frank who had scarcely begun his.

Suddenly he called, "Mother, tell Frank to give me half of his cake so that he will learn to be generous."

Essentials of English

His mother smiled and said, "No, my boy, I shall not do that, for while it might teach Frank to be generous, I am afraid that it would make my other son even greedier than he is."

Read both the outline and the full form of the story carefully. Think of some other way in which the story might be finished.

86. WRITING A STORY FROM AN OUTLINE

(Outline)

1. John (aged 12) loved to tease his sister Mary (aged 4). One day John received a gold dollar. Mary admired it and in answer to her question, John told her that gold dollars grew on vines.

2. In the evening John wanted to look at his dollar again. It was gone. Mary had planted it.

3. They looked all over the garden but could not find it. John was angry and told his mother.

4. His mother's reply. — P. J. HARTOG (*Adapted*).

Write the story suggested by the outline above, supplying the details necessary to make it interesting.

Write as though you were well acquainted with the family and knew just what kind of boy John was, and what little Mary had thought and said to herself before she planted the dollar. It will make the story more real and lifelike if you give the conversation between the two children in their own words.

87. THE USE OF THE DICTIONARY

One of the most important uses of the dictionary is to give the correct pronunciation of words. This is done by means of certain symbols or marks. The most common of these symbols are the accent mark (') showing on which syllable to put stress; as *address'*, accent on the last syllable, *brig'and*, accent on the first syllable; the long mark over the vowels, *ā, ē, ī, ō, ū*, pronounced as in *āle, ēve, īce, ōld, ūse*; and the short mark over the vowels, *ă, ě, ĭ, ǒ, ŭ*, pronounced as in *ădd, ěnd, ĭll, ǒdd, ŭp*. You will find these and the other symbols used fully explained in the dictionary.

Sometimes the pronunciation is shown by re-spelling the word according to sound. Be careful not to confuse this spelling with the correct spelling of the word. The spelling for pronunciation is always inclosed in parenthesis and is printed in smaller and less heavy type than the correct spelling. For instance the word *any* is printed thus: *Any (en'y)*.

Take, for example, the word *allies* which occurs in the next lesson. Though you may know what it means, or can gather the meaning from the way in which it is used, you probably do not know how it is pronounced. Look up the singular form of the word *ally* in the dictionary. Is the accent on the first syllable or on the second syllable? Like what letter is *y* pronounced? Is there a long or

a short mark over it? How, then, is the word pronounced? Look up the pronunciation of the word *opponents* in the same way. Tell all that you find out about it.

ORAL AND WRITTEN EXERCISE

The following words are often mispronounced. Look them up in the dictionary, and say them over and over aloud until the correct pronunciation becomes perfectly familiar.

Copy the words and place the accent mark, from memory, where it belongs. Consult the dictionary to make sure that you are right.

again	mischievous	museum	column
heroine	interesting	recess	pumpkin
exquisite	poem	inquiry	theater

88. DESCRIPTION OF A GAME

ANTHONY-OVER

I suppose there are boys in these days who do not know what "Anthony-over" is. How, indeed, can anybody play Anthony-over in a crowded city?

The old one-story schoolhouse stood generally in an open green. The boys divided into two parties, the one going on one side, and the other on the opposite side of the schoolhouse. The party that had the ball would shout, "Anthony!" The others responded, "Over!" To this, answer was made from the first party, "Over she comes!" and the ball was immediately

thrown over the schoolhouse. If any of the second party caught it, that party rushed, pell-mell, around both ends of the schoolhouse to the other side, and that one of them who held the ball tried to hit some one of his opponents before they could exchange sides. If a boy was hit by the ball thus thrown, he was counted as captured by the opposite party. He then changed sides and gave all his efforts to beat his old allies. So the game went on until all the players of one side were captured by the other side.

I don't know what Anthony means in this game, but no doubt the game is hundreds of years old and was played in English villages before the first colony came to Jamestown. — EDWARD EGGLESTON (*Adapted*).

From "The Hoosier Schoolboy," published by Charles Scribner's Sons.

STUDY OF "ANTHONY-OVER"

Read the explanation of the game, "Anthony-over," carefully several times. See if you can tell in your own words just how it is played. If so, arrange two groups of your classmates exactly as though you were going to play the game; then tell them what they should do. Play the game at recess if you can, and see whether you enjoy it.

Why would it be more difficult to play in the city than in the country? Can you think of any way in which you might manage to play it even though your schoolhouse is too high to throw the ball over?

89. DIFFERENT WAYS OF EXPRESSING A THOUGHT

In the description of "Anthony-over" the author uses the expression, "He gave all his efforts to beat his old allies." The same idea may be expressed in any one of the following ways:

1. He did his best to beat his old allies.
2. He did all he could to beat his former comrades.
3. He did all in his power to beat his old party.
4. He now fought as hard for his new side as he did before for the other party.
5. He now did his best for the party that had captured him.

Select three or four of the following sentences and express the thought contained in each in as many different ways as you can:

1. The old one-story schoolhouse stood generally in an open green.
2. The boys divided into two parties.
3. The ball was immediately thrown over the schoolhouse.
4. He was captured by the opposite party.
5. They rushed pell-mell around both ends of the schoolhouse.
6. The one who held the ball tried to hit one of his opponents.
7. The game went on until all the players of one side were captured by the other side.
8. The game is hundreds of years old.

90. ORAL COMPOSITION

Think of some simple game that you enjoy playing; if possible, one that your classmates are not familiar with. Try to explain the game so accurately that the rest of the class will know exactly how to play it from your explanation. Go to the blackboard and make drawings as you talk, if by so doing you can make your explanation clearer.

91. WRITTEN COMPOSITION

Write a composition on *My Favorite Game*. Arrange your work in two paragraphs as follows:

1. What my favorite game is. When, where, and with whom I play it. Why I enjoy it.
2. Something interesting that once happened in playing the game.

Plan your composition carefully before you begin to write. You need not begin by saying, "My favorite game is —" There are many other ways of expressing the same idea. Select for your opening sentence whichever one of the following you like best:

1. I enjoy playing — more than any other game.
2. Of all the games that we play I think — is the most fun.
3. One of the games that I like best is —.
4. We often play — and the more I play it the better I like it.

92. REVIEW OF POSSESSIVE PLURALS

The *boys* played Anthony-over.

Anthony-over was a *boys'* game.

Notice the italicized words in the sentences above. Why is *boys* written with an apostrophe in one sentence and without an apostrophe in the other? Be careful not to confuse the simple plural form with the possessive. Remember that the apostrophe is used only where the idea of ownership is to be expressed.

Study the following selections until you understand in each case why the apostrophe is or is not used. Write the selections from dictation. After you have finished your written work, tell how you have treated each italicized word — that is, tell whether it requires an apostrophe or not, and why.

1. O Tiber, father Tiber,
 To whom the *Romans* pray,
 A *Roman's* life, a *Roman's* arms
 Take thou in charge to-day !

2. One day in the *woods* I came across a *chickadee's* nest in which there were nine young *ones*. The parent *birds* were busily flying back and forth feeding their hungry *nestlings*. It required all the *father's* ingenuity and all the *mother's* patience to find enough to satisfy the little *creatures'* ravenous *appetites*. While I sat there I saw the old *birds* bring *spiders* and *flies*, *worms* and *ants*, *millers*, *grasshoppers*, and *insects'* eggs by the dozen, and yet the *babies* clamored for more.

3. *Eagles* fly swiftly.
4. There is an *eagle's* nest on the cliff.
5. The *Indians* wore *eagles' feathers* in their hair.
6. The *day's* work is done.
7. He owes me three *days'* wages.
8. I have worked for him many *days*.
9. *Swallows' tails* are forked.
10. *Swallows* have forked *tails*.
11. A *swallow's* tail is forked.

WRITTEN EXERCISE

Write three original sentences containing plural forms but no possessives.

Write three original sentences containing words in the singular possessive form.

Write three original sentences containing words in the plural possessive form.

93. PLURALS OF LETTERS AND FIGURES

GYPSY

Gypsy was the most knowing little thing in the world. There was nothing short of the three R's that Gypsy couldn't be taught. The gift of speech was not hers, but the faculty of thought was.

An account of her pranks would fill a thick volume. Once when Pepper Whitcomb's sister ventured to mount her, Gypsy gave a little indignant neigh and tossed the gentle Emma heels over head in no time.

— THOMAS BAILEY ALDRICH.

What does the apostrophe indicate in *couldn't*? What does it indicate in *Pepper Whitcomb's*? There is another use of the apostrophe, as in *R's*, to which your attention has not yet been called.

When we wish to write the plurals of letters or of figures, we do so by adding the apostrophe and *s*.

Dot your *i's* and cross your *t's*.

Make your *7's* and *8's* more carefully.

In the olden days people often spoke of learning the three *R's*, meaning reading, writing, and arithmetic. Can you tell why these studies were called the three *R's*?

Letters and figures form their plurals by adding the apostrophe and *s*.

94. WRITTEN EXPLANATION

A MICMAC FIRE

Lay two sticks parallel, and put between them a pile of dried grass, dead leaves, small twigs, and the paper in which your lunch was wrapped. Then lay two other sticks crosswise on top of your first pair. Strike your match and touch your kindlings. As the fire catches, lay on other pairs of sticks, each pair crosswise to the pair that is below it, until you have a pyramid of flame. This is a "Micmac fire" such as the Indians make in the woods. — HENRY VAN DYKE.

From "Fisherman's Luck," published by Charles Scribner's Sons.

The directions for making a Micmac fire are so clear that any boy or girl, after reading them carefully, could go into the woods and build one without trouble.

Write a paragraph telling how to do one of the following things, imitating as closely as possible Mr. Van Dyke's clear, direct manner of telling how it is done. Be careful to mention things in their proper order.

How to make a Jack o' Lantern.

How to make Soap Bubbles.

How to play Hockey.

How to make Fudge.

How to have a Potato Race.

How to make a Garden.

How to make a Boat.

How to make a Playhouse.

After all the compositions have been read aloud and discussed, you will think of many ways in which you might have done better. For your next composition lesson write on one of the other subjects suggested in this exercise, making your second attempt as great an improvement upon your first as possible.

After a week or two, come back to this exercise, and write either on a third subject mentioned here or on a similar one in which you are particularly interested.

95. CORRECT USE OF *LIE* AND *LAY*

Notice how the word *lay* is used in "A Micmac Fire." What other word might you substitute for it in every case?

Lay and *laid* are two forms of the same word. They both mean to put or to place in position.

We use *lay* when we speak of placing a thing in position in the present time; as, "*Lay* two sticks parallel."

We use *laid* when we speak of having placed a thing in position in the past time; as, "I *laid* some birch bark between the sticks."

The word *lie* is often confused with *lay*. *Lie* means to recline or to rest in a horizontal position. *Lie* and *lay* are two forms of the same word.

We use *lie* when we speak of resting or reclining in the present time; as, "I love to *lie* here under the trees."

We use *lay* when we speak of resting or reclining in the past time; as, "I *lay* under the trees reading, and dropped fast asleep."

ORAL AND WRITTEN EXERCISES

I. Explain the use of the different forms of *lie* and *lay* in the following sentences:

1. The autumn leaves lie heaped in every hollow.
2. Once a little baby lay
Cradled in the fragrant hay.

3. Cyrus West Field laid the Atlantic cable.
4. Lay down the ax; fling by the spade;
Leave in its track the toiling plow.
5. See the pretty snowflakes falling from the sky,
On the wall and housetop soft and thick they lie.
6. Slowly and sadly we laid him down.
7. And soft and still the moonlight lay
Upon the bosom of the bay.
8. Hush, my dear, lie still and slumber!
Holy angels guard thy bed.
9. Never lay down your arms while a foe threatens
your country.

II. Read the following sentences, filling in the blanks with the correct form of *lie* or *lay*:

1. I —— the baby on the bed.
2. I said, “ —— still and go to sleep.”
3. She would not go to sleep but —— there laugh-
ing and playing.
4. I —— down beside her and dropped asleep myself.
5. I seldom —— down during the day.
6. I do not like to —— in a hammock.
7. We —— out our tennis court yesterday.
8. —— aside your work and play a game.
9. He —— like a warrior taking his rest.
10. —— down with me under the oak tree.

III. Write three sentences in which you use *lie* correctly, three in which you use *lay* (to recline), and three in which you use *lay* (to place in position).

96. A POEM FOR STUDY

THE BROOK



I come from haunts of coot and hern,
I make a sudden sally,
And sparkle out among the fern,
To bicker down a valley.

By thirty hills I hurry down,
Or slip between the ridges,
By twenty thorps, a little town,
And half a hundred bridges.

I chatter over stony ways,
In little sharps and trebles,
I bubble into eddying bays,
I babble on the pebbles.

With many a curve my banks I fret
By many a field and fallow,
And many a fairy foreland set
With willow-weed and mallow.

I chatter, chatter, as I flow
To join the brimming river ;
For men may come, and men may go,
But I go on forever.

I wind about, and in and out,
With here a blossom sailing,
And here and there a lusty trout,
And here and there a grayling,
And here and there a foamy flake
Upon me as I travel,
With many a silvery water-break
Above the golden gravel.

And draw them all along and flow
To join the brimming river ;
For men may come, and men may go,
But I go on forever.

I steal by lawns and grassy plots,
I slide by hazel covers,
I move the sweet forget-me-nots
That grow for happy lovers.

I slip, I slide, I gloom, I glance,
Among my skimming swallows ;
I make the netted sunbeam dance .
Against my sandy shallows.

I murmur under moon and stars
In brambly wildernesses ;
I linger by my shingly bars,
I loiter round my cresses ;

And out again I curve and flow
To join the brimming river,
For men may come, and men may go,
But I go on forever.

— ALFRED TENNYSON.

This poem is also called "The Song of the Brook." Can you see any reason for calling it a song? Who is supposed to be speaking? Look in the dictionary to find what a coot is. What is a hern? What kind of haunts are coots and herns likely to have?

Compare the scene described in the second stanza with the brook's starting place.

What is meant by *fretting the banks*? What is meant by *a fairy foreland*?

Explain the meaning of *water-break*, *gloom*, *skimming swallows*, *shingly bars*, *cresses*.

Name some of the interesting things that the brook sees on its journey. How does it make the sunbeam dance?

Read a stanza that makes you think that the brook is noisy. Read one that makes you think it quiet. What is meant by the last two lines?

Read aloud the stanza that brings to your mind the most beautiful picture. Read the one that seems to you the most musical. Commit to memory two or three of the stanzas that you like best.

97. WORD STUDY

ORAL EXERCISE

Tennyson's "The Brook" is famous not only for its beautiful pictures, but for its beautiful words and for their musical arrangement. Notice how often the author has placed together two words beginning with the same letter; as, *sudden sally*. Would *rapid sally* or *sudden leap* sound as well? Find other pairs of words of this kind in the poem.

Notice the great variety of words the poet uses to express the movement of the brook; as, *come, sparkle, bicker*.

98. WRITTEN COMPOSITION

Describe some brook with which you are acquainted. In the first paragraph tell where it is, whether it is a swift mountain stream or a quiet little meadow brook, whether it is deep or shallow, and whether its bed is smooth or stony. Tell what grows along its banks, where it comes from, and where it goes.

In your second paragraph, tell of some experiences that you have had with the brook; how you have followed its windings or fished in it, how you have sailed boats on it, or waded in it, or dammed its waters.

Call your composition *A Brook I Know*. Use any of Tennyson's words that you think fitting.

Remember the rules for margins, indention of paragraphs, and the writing of the title.

Some of you may like to try to write your description in poetry. To do this you must arrange the words in a succession of accented and unaccented syllables that make it musical. This is called **rhythm**. Notice the succession of accented and unaccented syllables in Tennyson's "The Brook."

— / — / — / — /
 "I *come* from *haunts* of *coot* and *hern*,

— / — / — / —
 I *make* a *sud*-den *sal*-ly,

— / — / — / — /
 And *spar*-kle out a-mong the *fern*,

— / — / — / —
 To *bick*-er down the *val*-ley."

We may represent the rhythm of this stanza as follows :

— / — / — / — /
 — / — / — / —
 — / — / — / — /
 — / — / — / —

This is the pattern that Tennyson used in writing his poem. Try some of the other stanzas on the pattern and you will see that they fit perfectly.

Try the following pattern for your poem. It is, as you see, very much like the one used in "The Brook," though perhaps a little easier to handle. Make your second and fourth lines rhyme.

```

— / — / — / — /
      — / — / — /
— / — / — / — /
      — / — / — /

```

Try to finish the following stanzas, fitting your words carefully to the pattern. After you have done this, you will be ready to try a poem entirely your own. Use as many of Tennyson's beautiful words as you please.

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— / — / — / — /
1. I know a hap py lit tle brook

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— / — / — /
That spar kles on its way,

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      / — / — / —
It sings

```

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— / — / — /
                        day.

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2. The brook that through the meadow flows
Steals si lent ly a long,

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— / — / — / — /
— / — / — /

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99. THE COMMA IN ADDRESS

NAPOLEON AND THE DRUMMER BOY

The battle had raged for hours. Though the French fought desperately, they could not withstand the furious assault of the Austrians. Fearing that his men would be driven from the field in hopeless confusion, Napoleon shouted to a drummer boy, "Beat a retreat!" There was no response. Again Napoleon shouted, "Boy, beat a retreat!"

Stepping forward, the boy said, "Sire, I don't know how to beat a retreat, but I can beat a charge that would make the dead fall in line!"

A moment later the French corps heard above the din of battle the familiar, triumphant charge. They rallied, swept down on the Austrian host, and won the day.

Read the story above. What term of address does Napoleon use in speaking to the drummer boy? By what title does the drummer boy address Napoleon? How are these terms of address separated from the rest of the sentence in which they occur?

Compare the following sentences :

1. Can you tell John who Napoleon was ?
2. Can you tell, John, who Napoleon was ?

Read the first question aloud without pausing until you reach the end. In this question, who is asked to tell something? Read the second ques-

tion aloud, making a slight pause at each comma. Who is asked to do the telling in this question ?

You see that the sentences, although they are the same, word for word, mean two quite different things, because in one case the word *John* is set off from the rest of the sentence by commas, and in the other case it is not. In writing, we set off the name of the person addressed from the rest of the sentence by commas.

The name of the person addressed, or the title by which he is addressed, should be separated from the rest of the sentence by commas.

WRITTEN EXERCISES

I. Study the following sentences and write them from dictation :

1. Polly, put the kettle on. — OLD RIME.
2. England, with all thy faults, I love thee still.
— COWPER.
3. Be good, sweet maid, and let who will be clever.
— KINGSLEY.
4. Lady-bug, lady-bug, fly away home.
— NURSERY RIME.
5. Are we not God's children both,
Thou, little sandpiper, and I ?
— CELIA THAXTER.
6. In thee, O Lord, do I put my trust. — BIBLE.
7. Old year, you must not die. — TENNYSON.
8. Children, obey your parents in all things.
— ST. PAUL.

II. Read the story of "Napoleon and the Drummer Boy" again, noticing particularly how it is paragraphed and punctuated. Study the spelling of the difficult words, such as, *corps*, *assault*, *confusion*, *furious*, *triumphant*.

Close your book and write the story from memory. When you have finished, look your work over to be sure that you have made no careless mistakes. See if you have used quotation marks, periods, exclamation points, commas, and capital letters correctly.

Correct your work by comparing it with the book.

100. ORIGINAL FABLES

THE TWO BUCKETS

"How dismal you look!" said a bucket to his companion as they were going to the well.

"Yes, and with good reason," replied the other. "I was reflecting on the uselessness of our being filled; for let us go away ever so full, we always come back empty."

"Dear me! how strange to look at it in that way!" said the first bucket. "Now, I enjoy the thought that however empty we come, we always go away full."

—ÆSOP.

Read the fable of "The Two Buckets" carefully. Using it as a model, write the two original fables suggested below. Imitate the model as

closely as possible in style and in the arrangement of paragraphs.

Indent each paragraph and be especially careful to inclose in quotation marks all direct quotations.

I. *The Trees.*

Two trees.

They lose their leaves in the autumn.

They get new leaves in the spring.

II. *The Coasters.*

Two boys.

It is fun going downhill.

It is hard work climbing up.

101. THE COMMA AFTER YES AND NO

Read again the remark that the discontented bucket makes, in Section 100. What punctuation mark follows the word *yes*?

Notice the punctuation mark used after *yes* and *no* in each of the following sentences. Account for all the other marks used :

1. Yes, I shall go if it doesn't rain.
2. No, my work isn't quite done.
3. Yes, mother, I'm coming.
4. No, I don't believe that you'll be late.
5. Yes, I know Longfellow's "The Village Blacksmith" by heart.

Yes and *no* when used as part of an answer to a question are separated from the rest of the sentence by a comma.

102. STORY FOR WRITTEN REPRODUCTION**SAVED BY A SPIDER**

A prince who had been defeated in battle fled and hid in a cave in a wood. That night a spider wove its web across the mouth of the cave. In the morning two soldiers from the enemy's camp passed the cave where the prince was hiding. "Look," said one, "there is a cave. Perhaps the prince is there."

"No, he can't be," said the other, "for if he had gone in, he would have brushed away that spider's web;" and they went away. So the spider saved the prince.

Read the story above several times. Then close your book and write it in your own words. Be careful to use the correct punctuation mark after *no*, to use the apostrophe correctly in the possessive cases and in the contracted words, and to inclose in quotation marks all direct quotations.

103. PICTURE STUDY

Write the story suggested to you by the picture on the opposite page.

In the first paragraph you might tell about the little boy's new tool box, when he received it, and how he felt about it. In the second paragraph tell what led him to do the piece of work on which you see him engaged. In the third, tell how his mother felt when she found what he had done. Add to the story any details that will improve it.



104. THE COMMA IN A SERIES

BIRD ENEMIES

The life of the birds is a series of adventures and of hairbreadth escapes. Very few of them probably die a natural death. What perils beset their nests! Not a day or night passes, from the time the eggs are laid till the young have flown, when the chances are not greatly in favor of the nest being rifled and its contents devoured by owls, skunks, mink, and coons at night, and by crows, squirrels, snakes, and rats during the day.

- JOHN BURROUGHS.

In the selection "Bird Enemies," the author has given a list of the creatures that attack birds at night, and another list of those which attack them by day. Read both lists. A list of this kind is called a *series*. How are the words of the series separated?

Sometimes a series consists of a number of phrases; as, *Courage is of three kinds: courage to be, courage to do, courage to endure*. Notice how the phrases are separated.

Words or phrases in a series should be separated by a comma.

WRITTEN EXERCISES

I. Study the following sentences and write them from dictation:

1. Keep thyself simple, good, pure, kind, and affectionate.

-- MARCUS AURELIUS.

2. I was born an American, I live an American, I shall die an American.

— DANIEL WEBSTER.

3. Real joy comes not from ease, not from riches, not from applause, but from having done things that were worth while. — WILFRED T. GRENFELL.

4. I have fought a good fight, I have finished my course, I have kept the faith. — BIBLE.

5. Wynken, Blynken, and Nod one night
Sailed off in a wooden shoe. — EUGENE FIELD.

II. Write original sentences as suggested below :

1. Write a statement beginning with the names of the following cities : New York, Chicago, Philadelphia.

2. Write an interrogative sentence about the following studies : arithmetic, geography, history.

3. Write a sentence in which the names of four books occur. Remember the rule for capitalizing certain words in the titles of books, as well as the rule for punctuating the title when used in a sentence.

4. Write a sentence about some place you have seen to which you can properly apply the words *desolate*, *wild*, *lonely*.

5. Write a statement in which you speak of traveling by these methods : on foot, on horseback, by boat, by train.

6. A little boy fell into the water. He couldn't swim. Tell in one sentence three things that he did. Arrange in a series :

“ The little child —, —, and —.”

105. THE HYPHEN

You will often find in writing that you haven't room near the end of a line to write the whole of the word which you wish to use next, but that you have plenty of room for part of it. In such cases, if it is a word of more than one syllable, you may write part of it at the end of the line, follow the unfinished part with a hyphen (-), and write the rest of the word at the beginning of the next line.

The division of a word must be between syllables only, and a word of one syllable must not be divided at all. For instance, you may divide *companion* either after the first syllable, *com-panion*, or after the second, *companion*. You would, of course, divide it in the way best suited to your space. As the word *strength* is a word of one syllable only, it may not be divided.

Some short words such as *baby* and *echo* are words of two syllables, and so may be divided *ba-by*, *ech-o*, but it is generally considered better not to divide very short words.

When a word is divided at the end of a line, a hyphen should be used to show that the word is unfinished.

Words should be divided only between syllables. Words of one syllable should not be divided.

WRITTEN EXERCISE

I. Find twelve or fifteen words in this book that are divided at the ends of lines. Make a

list of them, placing the hyphen where the printer has placed it.

II. Some of the following words may and some may not be divided. Write them in two columns, placing in one column the words of one syllable, and in the other, those of more than one. Show by hyphens all places where divisions may be made. If you are in doubt, look up the word in the dictionary.

- | | |
|--------------|---------------|
| 1. person | 11. summer |
| 2. thrown | 12. bought |
| 3. sheep | 13. envelope |
| 4. Tuesday | 14. guest |
| 5. beginning | 15. through |
| 6. choose | 16. separate |
| 7. glimpse | 17. eight |
| 8. kindness | 18. screaming |
| 9. lessons | 19. speak |
| 10. walking | 20. yesterday |

106. A POEM FOR STUDY

YUSSOUF

A stranger came one night to Yussouf's tent,
Saying, "Behold one outcast and in dread,
Against whose life the bow of power is bent,
Who flies, and hath not where to lay his head;
I come to thee for shelter and for food,
To Yussouf, called through all our tribes 'The Good.'"

"This tent is mine," said Yussouf, "but no more
Than it is God's; come in, and be at peace;
Freely shalt thou partake of all my store
As I of His who buildeth over these
Our tents His glorious roof of night and day,
And at whose door none ever yet heard Nay."

So Yussouf entertained his guest that night,
And, waking him ere day, said: "Here is gold;
My swiftest horse is saddled for thy flight;
Depart before the prying day grow bold."
As one lamp lights another, nor grows less,
So nobleness enkindleth nobleness.

That inward light the stranger's face made grand,
Which shines from all self-conquest; kneeling low,
He bowed his forehead upon Yussouf's hand,
Sobbing: "O Sheik, I cannot leave thee so;
I will repay thee; all this thou hast done
Unto that Ibrahim who slew thy son!"

"Take thrice the gold," said Yussouf, "for with thee
Into the desert, never to return,
My one black thought shall ride away from me;
First-born, for whom by day and night I yearn,
Balanced and just are all of God's decrees;
Thou art avenged, my first-born, sleep in peace!"

—JAMES RUSSELL LOWELL.

Read the poem, "Yussouf," several times until you think that you understand it. If you will look up the word *sheik* in the dictionary, you will

find out who Yussouf was. Where do you first learn that Yussouf's son had been slain? Who killed him? What leads the murderer to confess? Does Yussouf know at first whom he is entertaining?

It is said that an Arab will never raise his hand against a person with whom he has once shared his food. Does this help you to understand why Ibrahim went to Yussouf's tent? Explain the meaning of the last two lines of the third stanza. How does Ibrahim's confession repay Yussouf's kindness? To whom does Yussouf address the first half of the last stanza? the second half? What does Yussouf mean by: "My one black thought shall ride away from me"? What does he mean by saying his son is avenged? Tell the whole story in your own words.

Read the poem in dialogue form — one child taking the part of Yussouf, one that of Ibrahim, and a third reading the explanatory parts.

107. DIFFERENT WAYS OF EXPRESSING A THOUGHT

See in how many different ways you can express the following thoughts:

1. Freely shalt thou partake of all my store.
2. Depart before the prying day grow bold.
3. Nobleness enkindleth nobleness.
4. Thou art avenged, my first-born.

For instance, one other way of expressing the thought of the first sentence is as follows: "I shall gladly share all I have with you." Try to express each thought in at least three different ways.

108. HOMONYMS

<i>night</i>	<i>through</i>	<i>peace</i>
<i>one</i>	<i>here</i>	<i>son</i>

The six words at the head of this exercise are selected from "Yussouf." Notice how they are used in the poem. Notice also how their homonyms are used in the following sentences:

1. The *knight* took a vow to protect the weak and the helpless.
2. No success is worthy the name unless it is *won* by honest industry.
3. All night long their nets they *threw*
To the stars in the twinkling foam.
4. *Hear* much and speak little.
5. Benjamin Franklin gave this *piece* of advice:
"If you would have a faithful servant, serve yourself."
6. The *sun* does not shine for a few trees and flowers, but for the wide world's joy.

Talk over the meaning of each pair of homonyms and use them in written sentences of your own. Make some of your sentences declarative, some interrogative, some imperative, and some exclamatory. Be careful to punctuate each sentence correctly. Underline the homonyms.

109. STORY FOR REPRODUCTION

THE GULF IN THE FORUM

A strange thing once happened in the city of Rome. In the middle of the Forum, or market place, a great gulf suddenly yawned, so deep that no man could see the bottom. The horrified people gathered about it and tried in vain to fill it with earth and stones. Finally they went to the seers, or wise men, and asked them what must be done to appease the gods, for they thought the gods were angry with them. The seers said, "If Rome would live forever, there must be thrown into the gulf the most precious thing in Rome."

The anxious people then assembled and tried to decide what the most precious thing in Rome was. Some suggested jewels, some gold, and still others corn. But Mettus Curtius, a young soldier, stepped forward and said, "Jewels and gold and corn are indeed precious—but Rome hath something that is worth far more than these—valor and arms." So saying, he mounted his horse and, armed as for war, leaped into the chasm. The earth closed; the gulf was seen no more; the most precious thing in Rome had been sacrificed; the gods were appeased. —LIVY.

Tell the story of "The Gulf in the Forum," making the scene as vivid as you can. Describe the anxious crowd about the yawning gulf, tell of the brave young Roman's appearance among them, repeat his speech, and finally tell about his heroic act.

110. ORAL COMPOSITION

Tell the story of some brave deed that you have seen, or of which you have heard. Remember that giving one's life as Mettus Curtius did, or even risking one's life, is not the only kind of heroism. It sometimes takes just as much courage to "own up," to tell the truth, to stand by a friend, to protect some weak boy or girl, or some animal that is being abused, as to risk one's life.

Plan your story carefully, first telling when and where the event took place and then describing the event itself. Be sure that your hearers get a vivid picture of the whole scene as you saw it.

111. WRITTEN COMPOSITION

After all the stories have been told in class, think them over and write the story that seems to you to describe the bravest deed.

Do not begin by saying, "I am going to tell you the story of a brave deed." In fact, do not use the words *brave* or *courageous* at all. Read the story of Mettus Curtius once more, and you will see that the author does not say that the young Roman was a hero or that he did a brave thing. He simply makes us see the trouble the people were in and tells us what the young soldier did, and we are left to decide for ourselves whether or not it was brave.

112. SUMMARY OF RULES FOR PUNCTUATION

1. A declarative sentence ends with a period.
2. An imperative sentence ends with a period.
3. An interrogative sentence ends with an interrogation point.
4. An exclamatory sentence ends with an exclamation point.
5. The omission of letters in contractions is shown by an apostrophe.
6. Possession is shown in singular words by adding an apostrophe and *s*.
7. Possession is shown in plural words that end in *s* by adding an apostrophe only.
8. Possession is shown in plural words that do not end in *s* by adding an apostrophe and *s*.
9. The plural of letters and figures is formed by adding an apostrophe and *s*.
10. A direct quotation is inclosed in quotation marks.
11. A direct quotation is separated from the rest of the sentence by commas, unless an interrogation point or an exclamation mark is needed.
12. The first word of a direct quotation usually begins with a capital letter.
13. Each part of a divided quotation is inclosed in quotation marks.
14. The words that divide the quotation are separated from it by commas, unless the sense of the quotation makes some other mark necessary.

15. The name of the person addressed, or the title by which he is addressed, is separated from the rest of the sentence by commas.

16. *Yes* and *no*, when used as part of an answer to a question, are separated from the rest of the sentence by commas.

17. Words or phrases in a series are separated by commas.

18. Words divided at the end of a line require a hyphen to show that the words are unfinished.

19. Words are divided only between syllables. Words of one syllable are not divided.

EXERCISE IN PUNCTUATION

II. Study and write from dictation three or four of the following sentences each day until you have mastered them all. In studying, account orally for every punctuation mark and for every capital.

Example. A wind came up out of the sea
And said, "O mists, make room for me."

A is written with a capital letter for two reasons: because it is the first word of a sentence, and because it is the first word of a line of poetry.

And is begun with a capital letter because it is the first word of a line of poetry.

There is a comma after *said*, because *O mists, make room for me* is a direct quotation, and we use

Summary of Rules for Punctuation 161

a comma to separate a direct quotation from the rest of the sentence.

There are quotation marks before and after *O mists*, *make room for me*, because it is a direct quotation.

O is written with a capital letter for two reasons: because the word *O* is always written with a capital, and because it is the first word of a quotation.

There is a comma after *mists* because the mists are addressed, and we use a comma to separate the name of the person or thing addressed from the rest of the sentence.

There is a period after *me* because *O mists*, *make room for me* is an imperative sentence.

1. "The real hero is not the man who has no fear," says an old writer, "but the man who overcomes his fear."

2. Have you read "Tom Brown's School Days"?

3. Yes, it's a fine boys' book.

4. Do you know what is meant by the saying, "Mind your *p*'s and *q*'s"?

5. The red in our flag stands for courage, the white for purity, and the blue for truth.

6. The Pilgrims launched boldly out into the Atlantic and trusted God.

7. Lead us, Heavenly Father, lead us
O'er the world's tempestuous sea.

8. Sang the sunrise on an amber morn,
"Earth, be glad! An April day is born."

113. THE ANALYSIS OF THE SENTENCE

You have learned a good deal about sentences since you began the study of language. You have learned that a sentence is simply a thought expressed in words. You know that this thought may be expressed in the form of a declarative, an interrogative, an imperative, or an exclamatory sentence.

You have learned, too, that every group of words is not a sentence. You know, for instance, that the words *The pine tree*, though they give you an idea, do not express a complete thought. If you heard some one say, *The pine tree*, you would say, "Well, what about it?" So, too, if you heard some one say, *grows on the mountain top*, you would ask, "What grows on the mountain top?" It is only when the two ideas are brought together, as, *The pine tree grows on the mountain top*, that you get the complete thought.

In other words, every sentence, whether long or short, whether a statement, a question, a command, or an exclamation, must have these two parts:

(1) The part that names what is spoken of; as, *The pine tree*. This is called the **subject** of the sentence. (2) The part that tells what is said about the subject; as, *grows on the mountain top*. This is called the **predicate** of the sentence.

Separating the sentence into subject and predicate is called **analyzing** the sentence.

The subject of a sentence is the part that names what is spoken of.

The predicate of a sentence is the part that tells what is said about the subject.

ORAL EXERCISE

Separate the following sentences into subject and predicate; that is, analyze them:

Example. Shallow water makes most noise.

The subject of the sentence is *Shallow water*.

The predicate is *makes most noise*.

1. Shallow water makes most noise. — PROVERB.
2. Old King Cole was a merry old soul.
— NURSERY RIME.
3. Every cloud has a silver lining. — PROVERB.
4. A good tree bringeth forth good fruit.— BIBLE.
5. The man in the moon came down too soon.
— NURSERY RIME.
6. October is the sunset of the year.
— THOMAS STARR KING.
7. A rolling stone gathers no moss. — PROVERB.
8. The weakest kind of fruit drops earliest to the ground.
— SHAKESPEARE.
9. A little neglect may breed mischief.
— BENJAMIN FRANKLIN.
10. Birds of a feather flock together. — PROVERB.

11. The heavens declare the glory of God. — BIBLE.

12. A lazy man's garden is full of weeds.

— PROVERB.

13. The worst wheel does the most creaking.

— PROVERB.

14. The brightest thunderbolt comes from the darkest cloud.

— COLTON.

15. The swift, turbulent rivers of the Alps are born in icy caves.

— HENRY VAN DYKE.

16. A faithful friend is better than gold.

— PROVERB.

17. The sun shines bright in the old Kentucky home.

— STEPHEN C. FOSTER.

18. The face of an old friend is like a ray of sunshine through dark and gloomy clouds.

— ABRAHAM LINCOLN.

WRITTEN EXERCISE

Some of the following groups of words may be used as subjects and some as predicates. Supply the missing part in each and write the sentences thus formed. Draw a horizontal line under each subject :

- | | |
|---------------------------|----------------------------|
| 1. The old bridge | 7. Is my favorite study |
| 2. The little red school- | 8. Many boys and girls |
| house on the hill | 9. The flowers in the gar- |
| 3. Plowed the fields | den |
| 4. Paddled his canoe | 10. Ran across the path |
| 5. Live in the woods | 11. Swam to the shore |
| 6. A great storm | 12. The robin redbreast |

114. WRITTEN COMPOSITION

MY FIRST FISHING EXCURSION

I have been happy many times in my life, 'but never more so than when I received my first fishing pole from my uncle's hand and trudged off with him through the woods and meadows. My uncle, who knew where the best haunts of the pickerel were, placed me at a good point, and I threw out my line and waited anxiously for a bite. Suddenly the bait sank out of sight. "Now for it," thought I. "Here is a fish at last." I gave a strong pull and brought up — a tangle of weeds! Again and again I cast my line and drew it back empty.

Finally something tugged at my hook and swept off with it into deep water. Jerking it up, I saw a fine pickerel wriggling in the sun. "Uncle," I cried, "I've got a fish!" "Not yet," said my uncle, and as he spoke there was a splash, and I caught the gleam of a scared fish shooting off through the water. My line hung empty. I had lost my prize.

Overcome by my great disappointment, I sat down on a log and for a long time refused to be comforted.



Finally, however, my uncle rebaited my hook, put the pole in my hands, and encouraged me to try my luck once more. "But remember, boy," he said with his shrewd smile, "never brag of your fish until you have him on dry land." — JOHN G. WHITTIER (*Adapted*).

Read the story, "My First Fishing Excursion," very carefully and then plan a story of your own, describing your first fishing trip, or your first swimming, or skating, or nutting expedition, or any other similar experience.

Notice that the story is arranged in three paragraphs.

1. The scene of the story :

The boy's happiness.

Where he went and with whom.

How he set to work.

2. The main incident :

The catching and the losing of the fish.

3. The conclusion :

How the boy took his disappointment.

His uncle's advice.

Think out the main points of your story first and then make an outline, following the one given here as closely as your story will allow.

Begin very much as this story begins :

I have been happy many times in my life, but never more so —. Or,

I have had many good times, but never a better one —. Or,

I have been frightened more than once, but the worst —. Or,

I have had many pleasant surprises, but none greater —. Or,

Then see if you can give as clear a picture of the scene of your experience as the author does when he describes the little boy trudging off with his uncle through the meadows to the haunts of the pickerel.

Try also to bring in a surprise as the author does. "I gave a strong pull and brought up — a tangle of weeds."

Tell the main incident of your story in as interesting a way as you can. By introducing the exact words of the speaker, as, "Uncle, I've got a fish," you can often make the story more real and lifelike.

115. CORRECT USE OF *SIT*, *SAT*, AND *SET*

Find the word *sat* in the third paragraph of "My First Fishing Excursion," and read the sentence in which it occurs.

Sit and *sat* are two forms of the same word, and mean *to have a seat*.

Set is an entirely different word, and means *to put something in a certain place*.

Sit and *set* are often confused. Study their use

in the following exercises and try to use them correctly in speaking.

In the story of "My First Fishing Excursion" the boy took a seat on a log, so the word *sat* was used.

If we wish to direct a man to put a trunk in the hall, we say, "Set the trunk in the hall."

ORAL AND WRITTEN EXERCISES

I. Explain the use of the different forms of *sit* and *sat* in the following sentences :

1. A fair little girl sat under a tree,
Sewing as long as her eyes could see.
— LORD HOUGHTON.
2. Close by the jolly fire I sit
To warm my frozen bones a bit.
— ROBERT LOUIS STEVENSON.
3. Nail to the mast her holy flag;
Set every threadbare sail.
— OLIVER WENDELL HOLMES.
4. Under the toadstool, sound asleep,
Sat a big dormouse all in a heap.
— OLIVER HERFORD.
5. At evening, when the lamp is lit,
Around the fire my parents sit;
They sit at home, and talk and sing,
And do not play at anything.
— ROBERT LOUIS STEVENSON.

II. Read the following sentences, filling in the blanks with the correct form of *sit* or *set*:

1. I must — the table for dinner.
2. After dinner we all — about the table and talk.
3. It is pleasant to — on the piazza in the evening.
4. Last night we — there for a long time, telling stories.
5. Yesterday we — out some new trees in the orchard.
6. My little brother — all his toy animals in a row and played circus. I — and watched him.

III. Write three sentences in which you use *sit* correctly, three in which you use *sat*, and three in which you use *set*.

116. A POEM FOR STUDY

THE CHARGE OF THE LIGHT BRIGADE

Half a league, half a league,
Half a league onward,
All in the valley of Death
Rode the six hundred.
"Forward, the Light Brigade
Charge for the guns!" he said:
Into the valley of Death
Rode the six hundred.

"Forward, the Light Brigade!"
Was there a man dismay'd?
Not tho' the soldier knew
Some one had blunder'd:

Theirs not to make reply,
Theirs not to reason why,
Theirs but to do and die :
Into the valley of Death
 Rode the six hundred.

Cannon to right of them,
Cannon to left of them,
Cannon in front of them
 Volley'd and thunder'd ;
Storm'd at with shot and shell,
Boldly they rode and well,
Into the jaws of Death,
Into the mouth of Hell
 Rode the six hundred.

Flash'd all their sabers bare,
Flash'd as they turn'd in air
Sabering the gunners there,
Charging an army, while
 All the world wonder'd :
Plunged in the battery-smoke
Right thro' the line they broke ;
Cossack and Russian
Reel'd from the saber-stroke
 Shatter'd and sunder'd.
Then they rode back, but not —
 Not the six hundred.

Cannon to right of them,
Cannon to left of them,
Cannon behind them
 Volley'd and thunder'd ;

A Poem for Study

Storm'd at with shot and shell,
While horse and hero fell,
They that had fought so well
Came thro' the jaws of Death,
Back from the mouth of Hell,
All that was left of them,
Left of six hundred.

When can their glory fade ?
O the wild charge they made !
All the world wonder'd.
Honor the charge they made !
Honor the Light Brigade,
Noble six hundred.

— ALFRED TENNYSON.

In "The Charge of the Light Brigade," Tennyson describes an event of the Crimean War. The English and the Russians were on opposing sides. The Russians, with a strong force, were in charge of a battery which the English wished to take. Through some mistake an order came for the Light Brigade to charge this battery. Although the commander and the soldiers well knew what the result of attacking so great a force with their small numbers would be, not a man hesitated.

Why should the soldiers, under these circumstances, make the attack? What does Tennyson think about it? Read the lines that tell you. Which

two stanzas describe the charge itself? In reading the fourth stanza, be sure that you understand the situation. Who "broke through the line"? Through what line did they break? Make a very decided pause at the end of the seventh line, and remember that the next three lines belong together in one sentence — "Cossack and Russian reeled from the saber-stroke, shattered and sundered." Notice, too, that the author speaks of the Russian force as an army in contrast to the little English brigade.

How does the scene pictured in the fifth stanza differ from that in the third? Which stanza of the poem do you like best?

Memorize the poem. If you have studied it carefully and have in mind the picture that each stanza presents, you will have little trouble in learning it. It is a good idea to write on the black-board or on a slip of paper the leading thought of each stanza; as,

1st stanza tells —

How they were ordered to advance.

2d stanza tells —

How the men felt.

3d stanza —

What they encountered.

4th stanza —

How they met the charge.

5th stanza —

The result of the battle.

6th stanza —

The honor in which they were held.

If, with this outline before you, you repeat the poem aloud a few times, at first with your teacher and classmates, and later alone, you will find that you can memorize it very easily.

117. WORD STUDY

I. Use in sentences of your own the following words selected from "The Charge of the Light Brigade":

- | | | |
|--------------|------------|--------------|
| 1. dismayed | 4. boldly | 7. shattered |
| 2. plunged | 5. flashed | 8. sundered |
| 3. blundered | 6. reeled | 9. hero |

II. Rewrite your sentences, expressing the same thoughts in a different way and without using the words of the list.

For example, if your first sentence is, "I was dismayed to see a little child standing right in the path of the runaway horse," you might express the same idea by saying, "I was terribly frightened to see a little child standing right in the track of the runaway horse," or, "I was terrified to see a little child standing just in the way of the runaway horse."

118. POSITION OF THE SUBJECT

In the sentences that you have thus far separated into subject and predicate, the subject has always stood first. Notice the following sentences :

1. The six hundred rode into the valley of Death.
2. Into the valley of Death rode the six hundred.

You will readily see that we are talking about *the six hundred* in the second sentence exactly as we are in the first, and that, therefore, the group of words that names the six hundred is the subject whether it stands at the beginning of the sentence or not.

Find the subject of each of the following sentences :

1. Flashed all their sabers bare.
2. Right through the line they broke.
3. Boldly they rode and well.

ORAL EXERCISE

I. In the following sentences, the subject is not at the beginning. Read the sentences aloud, changing the order of the words so that the subject stands first. Compare the two arrangements. Which do you like the better? State the subject and the predicate of each sentence :

1. Down the chimney St. Nicholas came with a bound.
— C. C. MOORE.
2. Little by little all tasks are done. — PROVERB.

3. Through every web of life the dark threads run.
— WHITTIER.
4. Good and upright is the Lord. — BIBLE.
5. To every man upon this earth
Death cometh soon or late, — MACAULAY.
6. Wild is the music of autumnal winds.
— WORDSWORTH.
7. After the storm comes the calm. — PROVERB.
8. In the end things will mend. — PROVERB.
9. Down in a green and shady bed a modest violet
grew. — JANE TAYLOR.
10. Here hath been dawning another blue day.
— CARLYLE.
11. Blessed are the peacemakers. — BIBLE.
12. Down swept the chill wind from the mountain
peak. — LOWELL.
13. In winter I get up at night
And dress by yellow candlelight.
— STEVENSON.
14. After a day of cloud and wind and rain,
Sometimes the setting sun breaks out again.
— LONGFELLOW.
15. By the street of By and By you reach the house
of Never. — CERVANTES.
16. O'er the high and o'er the lowly
Floats our banner bright and holy.
— SCHILLER.
17. To the cold December heaven came the pale
moon and the stars. — C. SHANLY.

119. PICTURE STUDY

Write the story that the picture on the opposite page suggests to you.

You might give the little woodchopper a name, and tell why he stays behind and works while his playmates go off for a good time. Does he chop the wood because he feels that it is his duty to do so, or is he forced to chop it as a punishment for something he has done? Perhaps he has quarreled with the boys and they won't let him go along. Finish the story by telling how he spends the day and how the three other boys spend it.

Try to find a good title for your story. When the compositions have been read aloud, talk them over and decide which titles are the best as well as which stories fit the picture best.

120. SUBJECT OF INTERROGATIVE SENTENCE

The subject of the interrogative sentence is not quite so easily found as is that of the declarative sentence. In an interrogative sentence the subject names what is asked about, while the predicate tells what is asked about the subject. If you have trouble in recognizing the subject, you will sometimes find it helpful to change the sentence from the interrogative to the declarative form.



THE LITTLE WOODCHOPPER

By changing the sentence, *Can you count the stars?* to the declarative form, *You can count the stars*, the subject, *you*, is easily recognized.

ORAL EXERCISE

Find the subject and the predicate of each of the following sentences :

1. Have you seen the man in the moon ?
2. Do you know the bluebird's song ?
3. Can you name the colors of the rainbow ?
4. Why is the sea salt ?
5. When do the birds fly south ?
6. What kind of weather does the north wind bring ?
7. Who killed Cock Robin ?
8. How many states has our Union ?
9. How does the river find its way to the sea ?
10. On what day does Thanksgiving come ?

121. SUBJECT OF IMPERATIVE SENTENCE

You have studied sentences in which the subject came at the beginning, and others in which it came in the middle or at the end. You are now going to examine sentences in which the subject is often not expressed at all.

The sentence *Dare to do right* really means *You dare to do right*. So *you* (understood) is the subject. Though only the predicate of the sentence is expressed, *you* is the subject just as truly as though

it were printed in front of the predicate. When we analyze a sentence of this kind, we say :

The subject is *you* understood.

The predicate is *Dare to do right*.

In imperative sentences the subject is usually omitted, though it is sometimes expressed ; as, *Be you to others kind and true*.

ORAL EXERCISE

Decide which of the following sentences have the subject expressed, and which have not. Supply the subject where it is understood :

1. Make haste slowly. — PROVERB.
2. Be a hero in the strife. — LONGFELLOW.
3. Six days shalt thou labor and do all thy work.
— BIBLE.
4. Keep good company or none. — PROVERB.
5. Guide Thou my feet. — CARDINAL NEWMAN.
6. Above all things always speak the truth.
— HALIBURTON.
7. Do good by stealth. — POPE.
8. Keep thy tongue from evil. — BIBLE.
9. Pardon others but not thyself. — PROVERB.
10. Find a way or make it. — PROVERB.
11. Do not be afraid or ashamed of work.
— HENRY WARD BEECHER.
12. Neither a borrower nor a lender be.
— SHAKESPEARE.

122. SUBJECT OF EXCLAMATORY SENTENCE

An exclamatory sentence is often a statement, a question, a command, or a request expressed with strong feeling. In such cases the subject of the exclamatory sentence is found as is the subject of the declarative, the interrogative, or the imperative sentence.

To find the subject of an exclamatory sentence that is not a statement, a question, or a command, ask yourself "About what does the predicate exclaim?" *How swiftly the eagle flies!* is an exclamatory sentence that does not make a simple statement, nor ask a question, nor give a command, but you will readily see that the predicate exclaims about the eagle, so *the eagle* is the subject.

ORAL EXERCISE

State the subject and the predicate of each of the following exclamatory sentences:

1. God bless our native land! — C. T. BROOKS.
2. Look up and not down! — E. E. HALE.
3. How beautiful is night! — SOUTHEY.
4. War is a terrible trade! — LONGFELLOW.
5. What a piece of work is man! — SHAKESPEARE.
6. Dare to be true! — GEORGE HERBERT.
7. Be thou faithful unto death! — BIBLE.
8. I am the master of my fate! — HENLEY.

123. REPRODUCTION AND DRAMATIZATION

THE FINEST LESSON OF THE YEAR

Carlo Nobis and little Bettino were two Italian schoolboys, the former the son of a gentleman of wealth and rank, and the latter the child of a poor charcoal burner. One recess the boys got into a quarrel, and Carlo said in anger to his little schoolmate, "Your father is nothing but a tattered beggar!" Bettino did not answer; but the tears came to his eyes, and when he returned home, he repeated the cruel words to his father.

When the afternoon session began, the charcoal burner, with his little son by the hand, appeared at school to report the matter to the master. While he was in the midst of his story, the door opened and Mr. Nobis, who often accompanied Carlo to school, entered. Hearing his name mentioned, the gentleman demanded an explanation. The master told him about the quarrel and repeated to him the words that Carlo had used to little Bettino, "Your father is nothing but a tattered beggar."

Carlo's father turned quickly to his son. "Did you say that?" he asked. The boy hung his head but made no reply. His father then took him by the hand and led him up to Bettino, saying, "Beg his pardon."

"No, no!" exclaimed the charcoal burner, but the gentleman, paying no attention to him, bade his son say after him, "I beg your pardon for the insulting, foolish, and ignoble words which I uttered against

your father, whose hand my father would feel himself honored to press."

At this the charcoal burner stepped hastily forward as though again to protest; but Mr. Nobis silenced him with a gesture, and Carlo said slowly, in a very thread of a voice, without raising his eyes from the ground, "I beg your pardon — for the insulting — foolish — ignoble words which I uttered against your father, whose hand my father — would feel himself honored — to press."

Mr. Nobis then offered his hand to the charcoal burner, who shook it vigorously. He next turned to the master and said, "Do me the favor to seat these boys together." Then as the master complied with his request, the gentleman bowed and went away.

The charcoal burner remained standing for several minutes, gazing at the two boys as though he wished to say something, but, not finding the right words, he too slowly made his way to the door and departed. The master broke the perfect silence that reigned in the schoolroom by saying: "Fix what you have just seen firmly in your minds, boys. This is the finest lesson of the year." — EDMONDO DE AMICIS (*Adapted*).

From translation of "Cuore," published by Thomas Y. Crowell Company.

STUDY OF "THE FINEST LESSON OF THE YEAR"

What was this "finest lesson of the year" to which the master referred, — simply the apology which Mr. Nobis forced his son to make, or something more than that? There is very little said in

the story about the charcoal burner, and yet the author has managed to give us a pretty good idea of him. What kind of man do you think he was? What traits of character did Carlo's father show?

Why did the charcoal burner try to prevent Carlo's apology? Why did Carlo's father ask to have the boys seated together? If you are not sure of the meaning of the words *insulting* and *ignoble*, look them up in the dictionary. Prove that Mr. Nobis was right in calling Carlo's words insulting and ignoble as well as foolish. Was Carlo's punishment more severe than he deserved? Give the reasons for your answer.

Either tell the story as though you were a pupil in the room when the incident occurred, or dramatize it. If you decide to dramatize it, the following suggestions and questions will help you.

Plan two scenes. Let the first be laid in the schoolyard at recess. What game were the boys playing? About what did Carlo and Bettino quarrel? What did they say to each other before Carlo's cruel speech? Did the other boys take sides in the quarrel? Did they try to stop it? What did they say?

The second scene would naturally be in the schoolroom. The incidents of this scene are so fully told that you will have no difficulty in playing this part of the story.

124. ANALYSIS OF THE SENTENCE — REVIEW

WRITTEN AND ORAL EXERCISES

I. Copy the following sentences and draw one horizontal line under the subject and two horizontal lines under the predicate of each. If the subject is lacking in any sentence, supply it :

1. Carlo and Bettino were two Italian schoolboys.
2. One recess they had a quarrel.
3. Your father is nothing but a tattered beggar !
4. Did you say that ?
5. Beg his pardon.
6. I beg your pardon for my insulting words.

II. Read each of the following sentences aloud, state whether it is declarative, interrogative, imperative, or exclamatory, and give its subject and predicate ; as,

Late lies the wintry sun abed is a declarative sentence.

The subject is *the wintry sun*.

The predicate is *lies abed late*.

1. Time passes like the wind.

— PORTUGUESE PROVERB.

2. All men are created equal.

— THOMAS JEFFERSON.

3. Thou shalt not bear false witness against thy neighbor.

— BIBLE.

4. God save the king !

— CARY.

5. After clouds comes clear weather.

— PROVERB.

Analysis of the Sentence—Review 185

6. Fine feathers do not make fine birds.

— PROVERB.

7. Learn to find great pleasure in very little things.

— RUSKIN.

8. Somewhere the birds are singing evermore.

— LONGFELLOW.

9. A house without books is like a room without windows.

— HENRY WARD BEECHER

10. Where shall wisdom be found ?

— BIBLE.

11. In the heart of the rabbit fear always abides.

— PROVERB.

12. We should be as careful of our words as of our actions.

— CICERO.

13. Love thy neighbor as thyself.

— BIBLE.

14. On bad and on good the sun alike shineth.

— GOETHE.

15. How doth the little busy bee

Improve each shining hour !

— ISAAC WATTS.

16. Who provideth for the raven his food ?

— BIBLE.

17. In the heart of the pearl are all the shade and shine of the sea.

— ANONYMOUS.

18. Look at the bright side of things.

— PROVERB.

19. Deep in tangled underbrush

Flits the shadowy hermit thrush.

— MAURICE THOMPSON.

20. Among the stubbled corn

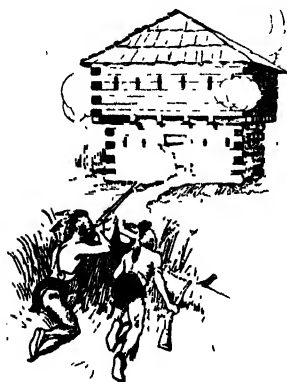
The blithe quail pipes at morn.

— GEORGE ARNOLD.

125. A STORY FOR REPRODUCTION

ELIZABETH ZANE

During the Revolutionary War a band of Indians, who were fighting on the side of the English, made an attack upon Fort Henry.



In the fort were all the women and children of the village with twelve men to guard them. Every man had a gun; but they had so little powder that they did not dare to fire a single unnecessary shot. The Indians grew bolder and bolder in their attacks. Finally a party of them crept close to the block-

house and tried to shoot through the cracks; but this was an unfortunate attempt. The bullets of the men inside brought down all the foremost Indians, and the rest fled yelling to the woods.

The whites knew enough of Indian warfare to feel sure that their enemies would return and renew the attack very soon. As they were preparing for this, they discovered, to their dismay, that they had scarcely any powder left — and powder they must have or they would all be murdered. Colonel Shepard called the men together and laid the situation before them. It was evident that some one would have to leave the fort and make an attempt to get a keg of pow-

der that had been left behind in a neighboring house. The Colonel was unwilling to order any one to go upon so dangerous an errand, but he asked for volunteers.

Three or four young men immediately offered to go. The Colonel told them that he could spare only one, and while they were discussing among themselves which one it should be, a young girl, Elizabeth Zane by name, stepped forward and said, "Let me go for the powder." At first none of them would listen to her but she said: "You cannot spare a single man. There are not enough men in the fort now. If some one must be killed, it might better be a girl than one of you men. You stay where you are needed and let me go." In the end she had her way, and the gate of the fort was opened just wide enough for her to slip out.

Why the Indians did not fire upon her as she ran from the fort, it would be difficult to say. Perhaps they thought that they would not waste a bullet on a woman. Certainly they did not guess her errand. She reached the house, poured as much powder as she could carry into her apron, and started to run back. Then the Indians seemed suddenly to understand what she had been about, and they sent a shower of bullets after her, which whistled to the right and left and buried themselves in the ground at her



feet. None of them, however, happened to strike her, and she reached the fort in safety.

When you read in history of the brave defense of Fort Henry, remember that no one there showed greater heroism than did the young girl who ran out in the face of the enemy and brought an apron full of powder to the men in their hour of need.

— EDWARD EGGLESTON (*Adapted*).

STUDY OF "ELIZABETH ZANE"

Read the story of Elizabeth Zane. Do you know how blockhouses were built? If not, look up the subject in an encyclopedia or in a large dictionary. Tell the story, making the scene described in the first paragraph as vivid as you can. Describe the situation in which the little garrison found itself at the end of the first attack.

As Colonel Shepard was in command, why did he not order one of the men to go for the powder? Why is the word *crept* a good word to use to describe the Indians' approach? Imagine yourself Colonel Shepard, and say what he probably said when he called the men together and told them about the powder. What group of words could you use in place of *volunteers*? How else might you express, *No one there showed greater heroism*? Is the last paragraph really needed for the sake of

the account? In what way does it add to the story?

See how well you can tell the story. Remember that it is a true story of a very brave deed. Tell it as though you had seen the whole thing: the little fort and its heroic defenders, the skulking Indians, and the young girl's perilous trip.

The following phrases which the author uses you will find very good and convenient ones for your own use:

unfortunate attempt
Indian warfare
asked for volunteers
shower of bullets
the bullets whistled
in the face of the enemy
in their hour of need

126. ORAL COMPOSITION

Have a class discussion as to whether it was right for the men to allow Elizabeth Zane to go on so dangerous an errand. Let those of the class who believe that it was right, argue on that side, — the **affirmative**; let those who believe that it was not right, argue on that side, — the **negative**. Bring all the arguments possible to support your side. Ask your teacher to judge which side presents the better case.

127. WRITTEN COMPOSITION

Girls —

Make believe that you are Elizabeth Zane and have just gone through her exciting experience. Tell the story to a friend. Make a class exercise of this, each pupil writing one of the paragraphs suggested below. When all have been read aloud, select the best story in each paragraph and combine them. Then have the complete story read.

Those who select the first paragraph may begin :

Mother and I were busy in the kitchen when suddenly a man came running to the door and shouted, "The Indians are coming !"

Go on with the first paragraph, telling about the other things outlined under 1.

1. Your arrival at the blockhouse, the scene that awaited you there, and the sounds of battle.
2. Colonel Shepard's remarks to his men.
3. The offer you made and how it was received.
4. Your rush for the powder and your return trip.

Boys —

Make believe that you are one of the men guarding the women and children in the blockhouse. Tell the story of your experience. Make a class exercise of this as suggested for the girls.

Those who select the first paragraph may begin :

We had scarcely shut and barred the gate of the blockhouse when the Indians were upon us.

1. How you repulsed the Indians.
2. How you were called together and told about the powder.
3. The discussion between the men, and Elizabeth Zane's offer.
4. How you felt as you watched the girl leave the fort, and how anxiously you awaited her return.

The following lists may help you to avoid repeating the same words or phrases too many times :

frightened	ran	guard
horrified	went	defend
terrified	rushed	protect
afraid	hurried	shield
scared	fled	take care of
swiftly	said they would go	brave
quickly	offered to go	fearless
rapidly	volunteered to go	heroic
fast	insisted upon going	courageous

Ask your teacher to decide whether the boys or the girls have succeeded in writing the more spirited and lifelike account.

128. HOMONYMS

knew would right no hour

The five words at the head of this exercise are selected from the story of "Elizabeth Zane." See how they are used in the story and see how their homonyms are used in the sentences below.

1. The *new* years come and the old years go.
— L. CLARK.
2. Over the river and through the *wood*,
Oh how the wind does blow !
— LYDIA MARIA CHILD.
3. I am old, so old I can *write* a letter,
My birthday lessons are done,
The lambs play always, they *know* no better,
They are only one times one.
— JEAN INGELOW.
4. *Our* fathers' God, to Thee,
Author of Liberty,
To Thee we sing. — SAMUEL F. SMITH.

Talk over the meaning of each pair of homonyms and use them in written sentences of your own.

129. PARTS OF SPEECH

You have spent a good deal of time in the study of the sentence, because the sentence is the foundation of all language. Every time you speak, you make known what is in your mind by means of sentences ; and every time you are spoken to, you find out what is in the speaker's mind because he puts his thoughts into sentences for you. In other words, you express your own thoughts and you understand the thoughts of others through sentences.

Every word in the sentence contributes its share to the doing of this work. The work of some words is to name persons, places, or things ;

as, *baby*, *New York*, *tree*, *man*; the work of other words is to describe the persons, places, or things named; as, *little*, *big*, *kind*; the work of still other words is to tell what the person, place, or thing named does; as, *cries*, *grows*, *works*.

According to the work that words do in a sentence, they have been divided into classes. Though there are many thousands of words in our language, there are only eight classes, or **parts of speech**, as they are called, because there are only eight different kinds of work for words to do. All the words in the language belong to one or another of these eight classes.

You are now going to study the names and the work of these eight classes of words.

130. NOUNS

THE FIRST STEAMBOAT

The first successful steamboat was built in New York by Robert Fulton. For ages boatmen had made their boats go by using sails and oars, and people thought Fulton was foolish to imagine that a boat could be pushed along by steam. They laughed at him and called his boat "Fulton's Folly." But when the strange craft was launched and the black smoke began to rise from the chimney, when the wheels began to turn and the boat actually moved, their laughter was changed to cheers.

— EDWARD EGGLESTON (*Adapted*).

What person is named in the first sentence of the selection above? what place? what thing? Look through the rest of the paragraph and find a word that names a class of men; one that names a period of time; two that name sounds; five that name things that can be seen.

All words that name objects are nouns, — whether they name things that you can actually see or hear, such as *books* and *music*, or things like *hunger*, *pain*, *truth*.

Some nouns name objects that belong to a class, such as *man* and *city*. There are many men and many cities. Nouns of this kind are called **common nouns**.

Some nouns name particular objects. *Robert Fulton* names one particular man. *New York* names one particular city. Nouns of this kind are called **proper nouns**.

In writing, we begin proper nouns and words derived from proper nouns with capital letters; as,

Many of our ancestors came from *England*.

We speak the *English* language.

A noun is a word used to name a person, a place, or a thing.

A proper noun is a word used to name a particular person, place, or thing.

A common noun is a word used to name any one of a class of persons, places, or things.

Proper nouns and most words derived from proper nouns begin with capital letters.

ORAL EXERCISES

I. Give proper nouns suggested to you by the following common nouns :

Example.

Common noun, state

Proper noun, Virginia

ocean	river	author
city	newspaper	island
dog	month	magazine
street	day	continent
girl	teacher	discoverer

II. Give common nouns suggested to you by each of the following nouns :

California	Mrs. Howe	Evening Post
Rockies	Arthur	William Tell
Germany	Yale	Yankee Doodle

WRITTEN EXERCISES

I. Write the names of five things that you can see in the school room.

II. Write the names of five sounds that you have often heard. Do not confuse the thing that makes the sound with the sound itself. You can hear the *ringing* of the bell, but you cannot hear the bell.

III. Write the names of five things that you can feel but can neither hear nor see, such as pain, joy.

ORAL EXERCISE

Select the nouns in the following sentences :

1. If March comes in like a lion, it will go out like a lamb.
— WEATHER PROVERBS.

2. Sea-gull, sea-gull, sit on the sand,
It's never good weather when you're on land.
— WEATHER PROVERB.

3. Fear God and keep his commandments.
— BIBLE

4. Don't put all your eggs in one basket.
— PROVERB.

5. The bird is a wonderful architect, the beaver a most skillful bridge-builder, the silkworm a beautiful weaver, the spider the best of netmakers.
— GEORGE WILSON.

6. There is no smoke without some fire.
— PROVERB.

7. Let not the sun go down upon your wrath.
— BIBLE.

8. If gold and silver rattled down from the clouds, they would hardly enrich the land so much as soft, long rains.
— HENRY WARD BEECHER.

9. God sends every bird its food, but he does not throw it into the nest.
— SPURGEON.

10. When industry goes out of the door, poverty comes in at the window.
— DUTCH PROVERB.

11. The very best medicine that a family can keep in the house is cheerfulness.
— JOSH BILLINGS.

A Story for Written Reproduction 197

12. The isle was uninhabited. Here and there I saw snakes, and one big fellow raised his head from a ledge of rock and hissed at me with a noise not unlike the spinning of a top. Little did I suppose that he was a deadly enemy; and that the noise was the famous rattle.

— ROBERT LOUIS STEVENSON.

13. "The time has come," the walrus said,
"To talk of many things;
Of shoes, and ships, and sealing wax —
Of cabbages, and kings —
And why the sea is boiling hot
And whether pigs have wings."

LEWIS CARROLL.

131. A STORY FOR WRITTEN REPRODUCTION

A STORY OF LONGFELLOW

Longfellow was very fond of children and had many friends among them. One little boy, the child of a neighbor, was an especial favorite and was often invited into the poet's study. One day the boy looked at the long rows of books that lined the library walls, and turning to his friend, asked, "Where is your 'Jack the Giant Killer'?" Longfellow was obliged to confess that he did not own a copy of that exciting tale. The child seemed sorry for him, but said nothing. The next day he came again with two pennies tightly clasped in his little fist. These he gave to Longfellow saying, "Now you can go and buy a 'Jack the Giant Killer' for yourself."

Read the story of Longfellow and the little boy very carefully. Notice how the boy's question is punctuated. The marks inclosing *Jack the Giant Killer* are called **single quotation marks**. When the title of a book or a poem is used in an ordinary sentence, you know that it is inclosed in quotation marks. When it is used within a quotation, it is inclosed in single quotation marks. Find another instance in the story where single quotation marks are used.

Write the story from memory. Use the single quotation marks wherever needed and be careful to punctuate all direct quotations and possessive cases correctly.

132. A QUOTATION WITHIN A QUOTATION

In the last lesson you learned that the title of a book or a poem when used within a quotation is inclosed in single quotation marks. This is true not only of the title of a book or a poem, but of any direct quotation within a quotation.

Study the punctuation of the following sentences and write them from dictation :

1. "At our Lincoln Celebration," said John, "I am going to recite this quotation from Lincoln: 'I am not bound to win, but I am bound to be true.'"

2. A man who has spent much time among the Indians writes, "When an Indian loses his way he

never admits the fact, but says, 'Indian no lost ! Indian here. Wigwam lost !''

3. "Mother," said Mary, "our teacher wrote on the board to-day, 'It does not take genius so much as steady, patient work to accomplish great things.' She wants us all to learn the quotation by heart."

A quotation within a quotation is inclosed in single quotation marks.

133. PRONOUNS

SIR PHILIP SYDNEY

Sir Philip Sydney was a brave man and fought valiantly for his country; but history remembers him best, not by his gallant exploits on the field of battle, but by the gentle deed that crowned the last hour of his life.

He was shot and mortally wounded. As he was borne fainting from the field, he asked for water. It was brought to him, but as he was about to raise the cup to his lips, he saw the eyes of a dying soldier fixed upon it with passionate longing. Leaning forward, Sir Philip handed the cup to the dying soldier and said, "Drink, friend, thy need is greater than mine."

Read the little anecdote above. To what person do the words *he*, *his*, and *him* refer? Read the first sentence again silently, substituting Sir Philip Sydney's name each time you come to the word *his* or *him*. You see what an awkward sentence this makes. In order to avoid clumsy and

awkward repetitions, we often use a word that stands for the object but does not name it. *He*, *his*, and *him* stand for Sir Philip Sydney, but do not name him. *It* at the beginning of the third sentence stands for *water*. What does the other *it* stand for? In the last sentence, "Thy need is greater than mine," the word *thy* stands for the dying soldier. For whom does the word *mine* stand?

A pronoun is a word that is used in place of a noun.

ORAL EXERCISE

The italicized words in the following sentences are pronouns. Tell what each stands for:

1. Little Boy Blue, come blow *your* horn.
2. Said the wind to the moon, "*I* will blow *you* out."
3. Money is a good servant, but *it* is a bad master.
4. Earth with *her* thousand voices praises God.
5. No man is poor *who* has enough; nor rich *who* wants more than *he* has.
6. Little Bo-Peep has lost *her* sheep,
And cannot tell where to find *them*.
7. Praise God from *whom* all blessings flow.
8. Sleep, baby, sleep!
Thy father guards the sheep.
9. The friendly cow all red and white,
I love with all *my* heart
She gives *me* cream with all *her* might,
To eat with apple-tart.

134. LIST OF PRONOUNS FOR REFERENCE

The following are the pronouns most frequently used :

I	we	you	he	she	it	they	who	which
my	our	your	his	hers	its	their	whose	what
mine	ours	yours	him	her		theirs	whom	that
me	us					them		

ORAL EXERCISE

Select the pronouns in the following sentences :

1. Look before you leap. — PROVERB.
2. Don't count your chickens before they are hatched. — PROVERB.
3. Happy is the man that findeth wisdom. — BIBLE.
4. Blessed is the man who has found his work. — CARLYLE.
5. Never buy what you do not want because it is cheap. — THOMAS JEFFERSON.
6. Let our object be our country, our whole country, and nothing but our country. — DANIEL WEBSTER.
7. If it is not right, do not do it; if it is not true, do not say it. — MARCUS AURELIUS.
8. I am content with what I have, little be it or much. — BUNYAN.
9. Never spend your money until you have earned it. — THOMAS JEFFERSON.

10. The bird that sings on highest wing builds on the ground her lowly nest. — MONTGOMERY.

11. The evil that men do lives after them.
— SHAKESPEARE.

12. Use well your time, so rapidly it flies.
— GOETHE.

13. The Lord is my shepherd, I shall not want,
He maketh me to lie down in green pastures,
He leadeth me beside the still waters.
— 23^D PSALM.

WRITTEN EXERCISES

Copy the following sentences, filling each blank as directed. Underline all the pronouns that you supply.

I. Fill each blank with a pronoun that refers to yourself :

1. — have a new book.
2. It is — book.
3. The book is
4. The book belongs to

II. Fill each blank with a pronoun that refers to you and some one else :

1. — own this book together.
2. It is — book.
3. The book is —.
4. The book belongs to —.

III. Fill each blank with a pronoun that refers to the person to whom you are speaking :

1. Do — own this book ?
2. It is — book.
3. The book is —.

IV. Fill each blank with a pronoun that refers to a boy :

1. — has a new book.
2. It is — book.
3. The book belongs to —.

V. Fill each blank with a pronoun that refers to a girl :

1. — has a new book.
2. It is — book.
3. The book is —.

VI. Fill each blank with one of the following pronouns — *they, their, theirs, them* :

1. — own this book together.
2. It is — book.
3. The book is
4. The book belongs to —.

VII. Fill each blank with a pronoun that refers not to persons but to things. In this case, think of a book.

1. I just bought —.
2. — leaves are not yet cut.

135. CORRECT USE OF PRONOUNS

The pronouns *I* and *me* are often carelessly used. People who are most careful to use good English use *I* after *is* and *was*.

If you rap at a door and some one inside calls "Who is it?" you should answer, "It is I."

Ask and answer the following questions aloud until the form of the replies seems perfectly natural.

Who is there ?	It is I.
Who is knocking ?	It is I.
Who was calling ?	It was I.
Who was that laughing ?	It was I.

Ask and answer the same questions, substituting the words *he* and *she* for *I*.

136. THE POSSESSIVE FORM OF THE PRONOUN

I. The robin's breast is red.

Its breast is red.

II. My work is just begun, while Tom's and Jack's is finished.

My work is just begun, while theirs is finished.

Examine carefully the two groups of sentences above. Why is an apostrophe used in the word *robin's*? Why are apostrophes used in the third sentence? What word in the second sentence is used in place of the bird's name? What word in the fourth sentence is used in place of the boys' names? What part of speech are these words?

As *its* stands for *robin's*, and as *theirs* stands for *Tom's* and *Jack's*, the two pronouns are in the possessive case, as it is called, exactly as are the nouns which they represent. These pronouns, however, do not take the apostrophe to show possession. Be careful in writing *hers*, *ours*, and *yours*, as well as *its* and *theirs*. None of these pronouns take the apostrophe in the possessive case.

WRITTEN EXERCISE

Use ten or twelve of the pronouns in the list on page 201 in sentences of your own. Rewrite your sentences, using in place of the pronouns the nouns for which they stand.

137. DICTATION EXERCISE — *IT'S* AND *ITS*

The contraction *it's* for *it is* should not be confused with the possessive pronoun *its*.

Explain why the word *its* is written with an apostrophe in some of the following cases, and why it is written without one in others.

Study the selections and write from dictation :

1. The Arabs say that the palm tree must have its feet in running water and its head in the burning sun.
2. It's good to be rich and it's good to be strong; but it's better to be beloved of many friends.
3. Among the most interesting birds of the Rocky Mountains is the water ouzel. It loves the swift, cool mountain streams. It builds its nest within reach

of their spray, it finds its food within their depths, and it mingles its song with the music of their waters.

— ENOS A. MILLS.

4. "A dog growls when it's angry," said the cat, "and wags its tail when it's pleased. Now I growl when I'm pleased and wag my tail when I'm angry."

— LEWIS CARROLL.

138. 'A WORD PICTURE

A STORMY NIGHT

It was very dark. Not a single star was to be seen. The moon was hidden by a heavy cloud. The street lamps flickered and cast weird shadows here and there. The wind howled and the branches of the trees swayed and creaked. The rain fell in torrents, beating against the window pane. We sat in our cozy sitting room with the curtains drawn and the lamps lighted, safe and warm and dry while the storm raged outside.

The writer of the description above pictured to himself just what happened on a stormy night and put this picture into words. He did not use the expression, "It was a stormy night;" but he made you realize the weather by telling you of the different things that he saw and heard and felt. Notice each thing that he mentions and see how it adds to the picture of the storm that he is trying to give you.

Write descriptions something like the one above,
of —

1. Evening on the farm.
2. Early morning in the city.

Before beginning the first description, imagine yourself on the farm in the evening. What is the farmer doing? What are his wife and children doing? Where are the cattle, the chickens, the dog?

What noises does one hear upon first awaking in the city? What does one see? What happens in your own home?

Read the descriptions aloud in class and decide by vote which have given the clearest and most interesting pictures.

139. ADJECTIVES

THE COYOTE



Mark Twain describes the coyote as a long, slim, sick, sorry-looking skeleton with shaggy, gray hair and a furtive and evil eye. No words could better picture this contemptible animal. He slinks along with drooping tail, so mean, so spiritless, so cowardly that all creatures despise him. His cry is a peculiar, doglike yelping, something between a howl and a

bark. This cry is a familiar sound on the great plains and in the desert lands of the West. It rings out weirdly over the vast solitudes and proclaims to all within earshot the arrival of the early dawn.

In the sketch above, why is the coyote spoken of as a *skeleton*? What four words are used to describe this skeleton? What two words are used to describe the coyote's hair? What work do the words *furtive* and *evil* do? Of what use is the word *contemptible*?

Make a list on the blackboard of all the descriptive words in the first and second sentences, and after each write the name of the thing it describes; as,

long skeleton

slim skeleton

To what part of speech do all the words in the second column belong? You see, then, that each descriptive word in the first and second sentences *describes* the thing named by the noun. Words of this kind that describe nouns are called **adjectives**.

All the adjectives in the first two sentences stand before the noun, but you will often find the adjective following the word it describes. In the sentence *His hair is shaggy and gray*, you will see at once that *shaggy* and *gray* describe the hair just as they do in the sentence *He has shaggy, gray hair*.

Now look at the third sentence. What word is used in place of *coyote* here? In this sentence the words *mean*, *spiritless*, and *cowardly* are adjectives and describe the meaning of the pronoun *he*. Here also they follow the word whose meaning they describe.

In the third sentence occur the words *all creatures despise him*. The word *all* does not exactly describe *creatures*, but it does affect its meaning. So in *This cry is a familiar sound*, the word *this* does not describe the cry, but it affects its meaning by limiting it to a particular cry. What work does *no* in the second sentence do?

We find, then, that adjectives may affect, or *modify*, the meaning of nouns or of pronouns, and that they may stand either before or after the nouns or the pronouns whose meaning they modify.

An adjective is a word used to modify the meaning of a noun or a pronoun.

The words *a*, *an*, and *the* modify the meaning of the nouns to which they belong; therefore they are adjectives. If we say, "Please give me a book," or "Please give me an apple," we limit the meaning to one single book, or to one single apple. If we say, "Please give me the book," or, "Please give me the apple," we limit the meaning to some particular book or apple. These three adjectives, *a*, *an*, and *the*, are called **articles**.

The adjectives *a*, *an*, and *the* are called articles.

ORAL EXERCISES

I. — birds are singing.

Insert each of the following adjectives in the sentence above and notice how it modifies the meaning of the word *birds*:

beautiful	red	many
strange	yellow	three
big	several	these
little	some	those

II. In the following sentences the adjectives are italicized. Name the noun or the pronoun which each modifies; as,

A is an article and modifies the noun *heart*.

Loving is an adjective and modifies the noun *heart*.

1. *A loving heart* is the *truest wisdom*.

— CHARLES DICKENS.

2. If you would be *successful*, stick to *one* thing.

— PROVERB.

3. *Every day* is the *best day* of the year.

— EMERSON.

4. *One to-day* is worth *two to-morrows*.

— BENJAMIN FRANKLIN.

5. The *poorest* man may be a gentleman. He may be *honest, truthful, upright, polite, courageous, and self-respecting*; that is, be a *true gentleman*.

— SAMUEL SMILES.

6. *All things bright and beautiful,
All creatures great and small,
All things wise and wonderful,
The Lord God made them all.*

— CECIL F. ALEXANDER.

7. *O, the dancing leaves are happy,
And the quivering grass is glad,
But the wind from the east is surly,
And the sky is dull and sad.* — UNKNOWN.

III. Select the adjectives in the following sentences. Prove that you are right by telling the noun or the pronoun modified by each adjective; as,

Small modifies the meaning of the noun *spark*, therefore *small* is an adjective.

1. A small spark makes a great fire. — PROVERB.
2. The inner side of every cloud is bright and shining.
— MALTBY BABCOCK.
3. The best preparation for good work to-morrow is good work to-day. — UNKNOWN.
4. Perseverance may fail nineteen times, but it will succeed the twentieth time.
— HANS CHRISTIAN ANDERSEN.
5. Some days must be dark and dreary.
— LONGFELLOW.
6. No man can serve two masters. — BIBLE.
7. What a clean, pert, dapper, nervous, little fellow the chipmunk is!
— JOHN BURROUGHS.

8. Every man should learn to give easy, prompt, cheerful obedience to rightful authority.

— WASHINGTON GLADDEN.

9. The longest way round is the shortest way home.

— PROVERB.

10. Oft a little morning rain foretells a pleasant day.

— CHARLOTTE BRONTË.

11. Faults are thick where love is thin.

— PROVERB.

12. The best hearts are the bravest.

— STERNE.

13. Patience is the best remedy for every trouble.

— PROVERB.

14. There lived a miller hale and bold beside the River Dee.

— CHARLES MACKAY.

15. A brave and gentle character is often found under the humblest garb.

— SAMUEL SMILES.

16. Little drops of water, little grains of sand,
Make the mighty ocean and the pleasant land.
Thus the little minutes, humble though they be,
Make the mighty ages of eternity.

— FRANCES S. OSGOOD.

140. THE PROPER USE OF THE ADJECTIVE

The adjective is one of the most abused words in our language. Many boys and girls use certain pet adjectives as though there were no other words to express their ideas. They are likely to say that they have "an *awful* lesson to learn," that they saw "an *awful* accident," that they heard "an *awful* noise," that there was "an *awful* storm."

The Proper Use of the Adjective 213

People who are careful to use good English do not speak in this way. They use a greater variety of descriptive words, and they use them more accurately. They might speak of an *awful* accident, but they would call a lesson *hard* or *difficult*, rather than *awful*.

ORAL EXERCISE

Look in the dictionary for the true meaning of each of the following adjectives ; then use the word correctly in a sentence :

fierce	strange	fine	terrible
awful	odd	great	wonderful
funny	queer	grand	marvelous

WRITTEN EXERCISES

I. Write before each of the following nouns an adjective that properly describes it. Do not use the same adjective twice :

- | | | |
|--------------|--------------|------------|
| 1. explosion | 7. invention | 13. storm |
| 2. sunset | 8. journey | 14. wreck |
| 3. battle | 9. party | 15. scene |
| 4. mountain | 10. courage | 16. forest |
| 5. task | 11. book | 17. wind |
| 6. hymn | 12. dress | 18. deed |

II. Rewrite the paragraph below, substituting for each adjective another as nearly like the given one in meaning as possible. If you can find several

synonyms for each, so much the better. Talk over the various adjectives suggested by the members of the class and decide which most accurately express the thought of the sentence.

THE DISCOVERY OF THE NORTH POLE

The discovery of the North Pole was a remarkable achievement. Each member of the little party of explorers proved himself a hero. The intense cold and the scanty supply of food caused untold suffering, yet not a man faltered. With unswerving courage they pushed on. The expedition was filled with thrilling adventures and hairbreadth escapes.

141. PREFIXES

Look carefully at the following adjectives and see how the meaning is changed by placing the syllable *ir* before each:

regular	resolute	responsible
irregular	irresolute	irresponsible

What does *ir* mean? A syllable of this kind placed before a word is called a **prefix**.

ORAL EXERCISES

I. Use the prefixes at the head of the following columns with the words below. How are the meanings of the words changed by the use of the prefixes?

<i>im</i>	<i>in</i>	<i>un</i>
pure	accurate	true
perfect	attentive	wise
polite	correct	kind
possible	distinct	steady
proper	dependent	pleasant
modest	sincere	faithful

Try to think of other adjectives that take *im*, *in*, or *un* as prefixes.

II. Make sentences, first using the adjectives in the columns above without the prefixes, then using them with the prefixes ; as,

The water in the brook is *pure*.

Impure water is unfit to drink.

142. PARAGRAPH STUDY — THE TOPIC SENTENCE

Read carefully the opening sentence of "The Discovery of the North Pole." Think what it means. Now read all that follows and notice that every sentence proves that the discovery *was* a remarkable achievement. In other words, the first sentence really gives you the topic of the whole paragraph. Such a sentence is called a **topic sentence**. You will often find a topic sentence at the beginning of a paragraph.

Test the paragraph on page 77, entitled "The Schoolroom." Read the first sentence carefully and see if every sentence that follows carries out the thought expressed in the topic sentence. Test

also "The Sailor Birds," page 277, and the first paragraph of "The Proper Use of Adjectives" on page 212. Often, when you are studying a long lesson, you will find that the topic sentences of the paragraphs will give you a good outline of the lesson.

WRITTEN EXERCISE

Write three or four paragraphs, selecting for each one of the following topic sentences. Test your paragraphs carefully, making sure that every sentence helps to bear out the topic sentence :

1. It was a most exciting basket-ball game,
2. Columbus was a man of great courage.
3. Travel is more comfortable to-day than it was in colonial days.
4. I had great luck in fishing one day.
5. There is always a hubbub at home when we children are getting ready for school.
6. Everything went wrong yesterday.

143. A POEM FOR STUDY

THE SEA

The sea ! the sea ! the open sea !
The blue, the fresh, the ever free !
Without a mark, without a bound,
It runneth the earth's wide regions round ;
It plays with the clouds ; it mocks the skies ;
Or like a cradled creature lies.

I'm on the sea ! I'm on the sea !
I am where I would ever be ;
With the blue above, and the blue below,
And silence wheresoe'er I go ;
If a storm should come and awake the deep,
What matter ? I shall ride and sleep.

I love, oh, how I love to ride
On the fierce, foaming, bursting tide,
When every mad wave drowns the moon
Or whistles aloft his tempest tune,
And tells how goeth the world below,
And why the sou'west blasts do blow.

I never was on the dull, tame shore,
But I lov'd the great sea more and more,
And backwards flew to her billowy breast,
Like a bird that seeketh its mother's nest ;
And a mother she was, and is, to me ;
For I was born on the open sea !

The waves were white, and red the morn,
In the noisy hour when I was born ;
And the whale it whistled, the porpoise roll'd,
And the dolphins bared their backs of gold ;
And never was heard such an outcry wild
As welcom'd to life the ocean-child !

I've liv'd since then, in calm and strife,
Full fifty summers, a sailor's life,

Essentials of English

With wealth to spend and power to range,
But never have sought nor sighed for change;
And Death, whenever he comes to me,
Shall come on the wild, unbounded sea !

— BARRY CORNWALL.

Who is supposed to be speaking in this poem ? When might the sea be said “to play with the clouds,” and to “mock the skies” ? When does it lie “like a cradled creature” ? Read the lines that make you realize the sea’s vastness.

What kind of night is described in the third stanza ? Why are the waves called “mad” ? To what does the sailor compare his return to the sea after a visit on shore ? Why is this a good comparison ? Can you see why the shore might seem dull and tame to a man who spends most of his life on the sea ? Read all the lines in the poem that show the sailor’s love for the sea. Notice how many different adjectives are used to describe the sea, and how fittingly and appropriately each one is used.

Which stanza do you like best ? Memorize the whole poem.

144. PICTURE STUDY

Write the story suggested to you by the picture of the organ grinder and the monkey. Study the picture carefully before you begin to write. What



THE ORGAN GRINDER

do you think made the monkey leap to the window sill? To whom do you think the plants belong? Notice the expression of the woman's face, of the organ grinder's, of the children's faces. Judging by their expressions, tell how the different people feel about what has happened.

You may wish to tell when the scene represented in the picture took place. Perhaps the fact that the children are not in school will give you a suggestion in regard to this.

Talk over with your teacher and classmates various ways of beginning the story. Try to think of a good title.

This is a picture of a very lively scene. See if you can write a story full of life and action to fit the picture.

145. BUSINESS LETTERS

The business letter differs from the friendly letter in several important particulars. As it is usually written for the purpose of asking or giving definite information, it should deal with nothing but the matter in hand. It should, of course, be clear and direct, both in regard to the questions asked and the information given. Furthermore, as it is written to a busy person who probably has a great many letters to read and answer every day, it should be brief.

Remember, however, that one may write briefly and to the point without being abrupt or discourteous. Take time to say, "Please send me a copy of Fiske's 'History of the United States,'" instead of, "Send me a copy of Fiske's 'History of the United States,'" and "Yours truly," instead of, "Yours, etc."

There are also some differences in form between a business letter and a friendly letter. A business letter is usually written on single sheets of paper and on one side only. The address of the writer is always placed at the beginning of a business letter, never at the close. The name and address of the person written to is also placed at the beginning of a business letter, below and to the left of the writer's address.

These details may seem of little importance to you, but many a person has received a good position through observance of these forms, or failed to obtain one through neglect or ignorance of them. As they are the accepted forms in the business world, it is important that every one should be familiar with them.

Examine the following business letters carefully. Notice where the heading and address are placed. Notice also the rather formal salutation and the punctuation that follows it. How does the complimentary close differ from that of the friendly letter?

Essentials of English

580 Jackson Boulevard
Chicago, Illinois
Nov. 1, 1914.

The Century Co.

Union Square, New York, N. Y.

Gentlemen :

Inclosed please find a post-office money order for three dollars (\$3) for a year's subscription to "St. Nicholas," beginning with the November issue of the present year.

Yours truly,
Ruth Brown.

423 Forest Avenue
Detroit, Michigan
June 25, 1914.

Messrs. Park, Burr, & Co.

28 Jefferson Avenue, Detroit, Michigan.

Dear Sirs :

I have heard that you are in need of a boy to help in your store, and I wish to apply for the position for the summer.

I have had a little experience in the grocery business, having worked during my last summer's vacation for Mr. Daniel Edmunds, of 354 Woodward Avenue. I am thirteen years old, and large and strong for my age.

The principal of the school I attend, Mr. James Alden of 506 Second Avenue, has given me permission to use his name as reference, and Mr. Edmunds also says that he will be glad to recommend me.

Very respectfully yours,
James Sherman.

30 St. James Place
Brooklyn, N. Y.

July 15, 1914.

B. Altman & Co.

Fifth Avenue and 34th Street
New York, N. Y.

Gentlemen:

Will you please send me C. O. D. seven yards of dress material like the inclosed sample? In case you have no more of the goods in stock, please send me samples of serge as nearly like this in quality and shade as possible, in order that I may make another selection.

Very truly yours,
(Miss) Mary Stevens.

Notice that in the last letter the title *Miss* is placed before the signature. Can you see any reason for this? If the writer had been a married woman, she would have signed her own name and would then have written the name by which she wished to be addressed, below and to the left of her signature; as,

Very truly yours,
Mary Stevens.

(Mrs. William H. Stevens)

The titles by which other people address you, as *Mr.*, *Mrs.*, *Miss*, are not a part of your name, so they must not be included in your signature. When it is necessary to give your title to the person to whom you are writing, inclose it in a parenthesis.

WRITTEN EXERCISE

Abercrombie and Fitch, of 57 Reade Street, New York, N. Y., advertise in their latest catalogue a fishing rod called "Favorite" No. S. 14, at \$1.50.

1. Write to the firm, ordering this rod. Send your money by post-office money order and tell them by what express company you can be reached.

2. Write the reply sent by Abercrombie and Fitch, acknowledging the receipt of your letter and the money inclosed, and telling you when and how they sent your rod.

Write business letters to the following:

3. Perry Mason Co., Boston, Mass., ordering the "Youth's Companion" for one year. The price of the paper is \$1.75.

4. A. G. Spalding and Bros., 29 West 42 Street, New York, N. Y., inquiring how much they would charge for sweaters for your basket-ball team. Describe the color and style of the sweater you have in mind, the school insignia that you want on it, and the number desired.

146. WORDS USED AS NOUNS AND ADJECTIVES

THE PROVINCIAL MUSTER

And now the army began to gather in Boston. Tall, lanky, awkward fellows came in squads and companies and regiments, dressed in their brown home-

spun clothes and blue yarn stockings. They came from the cornfields, from the clearing in the forest, from the blacksmith's forge, from the carpenter's workshop, and from the shoemaker's bench.

— HAWTHORNE.

Notice how the word *yarn* is used in the selection above. Taken by itself *yarn* is the name of something, and therefore is a noun, but here as it is used to describe *stockings*, it is an adjective. Whether a word is a noun or an adjective depends upon the way it is used.

In the groups of sentences below you will find the same word used both as a noun and as an adjective. Tell in the case of each italicized word which it is :

1. Who shall sing to bleak *November*
Month of frost and glowing ember ?

— FRANK DEMPSTER SHERMAN.

November woods are bare and still,
November days are clear and bright.

— HELEN HUNT JACKSON.

2. A *good* face is a letter of recommendation.

— BULWER.

It is easy to make a *good* fire of another man's turf.

— PROVERB.

A man's true wealth is the *good* he does in the world.

— MOHAMMED.

He maketh his sun to rise on the evil and on the *good*.

— BIBLE.

3. A word to the *wise* is enough. — CERVANTES.
Go where he will, the *wise* man is at home.

— EMERSON.

Through books we may have the *wise*, the great,
the good of all ages as our teachers.

— GEORGE DAWSON.

4. God made two great *lights*; the greater *light* to
rule the day, and the lesser *light* to rule the night.

— BIBLE.

A willing mind makes a *light* foot. — PROVERB.

5. Honor the *old*, instruct the young, consult the
wise, and bear with the foolish. — GERMAN PROVERB.

Old friends are best. — SELDEN.

6. Father, we thank Thee for the night,
And for the pleasant *morning* light. — UNKNOWN.

Cocks crow in the *morning* to bid us arise,
For he who sleeps late will never be wise.

— NURSERY RIME.

7. *Stone* walls do not a prison make,
Nor *iron* bars a cage. — LOVELACE.

Strike when the *iron* is hot. — PROVERB.

A *stone* that may fit in the wall is not left by the
way. — PERSIAN PROVERB.

WRITTEN EXERCISE

Use each of the following words in two sentences ;
in the first as an adjective, in the second as a noun :

1. summer

5. automobile

2. village

6. silver

3. American

7. New England

4. evening

8. forest

147. NOUNS AND ADJECTIVES REVIEWED

Select the nouns and the adjectives in "The Provincial Muster." Write the nouns in one column, the adjectives in another.

There are several nouns in the possessive form in the selection. Nouns of this kind, although they are very much like adjectives in the work they do, are still called nouns.

148. SUFFIXES

- I. *Dark* clouds cover the sky.
Darkness creeps over the earth.
The Lord is *good*.
His *goodness* is everlasting.
Be *kind* to one another.
Kindness wins all hearts.

Notice the italicized words in the sentences above. What syllable has been added to the words *dark*, *good*, and *kind*? A syllable that is added to a word in this way is called a **suffix**.

What part of speech are the words *dark*, *good*, and *kind* as used above? What part of speech are *darkness*, *goodness*, and *kindness*? You see, then, that some suffixes added to adjectives make nouns of them.

- II. We should give our work careful *thought*.
We should not be *thoughtless* of others.

Take good *care* of your minutes.

A *careless* person will never accomplish great things.

Notice the two preceding groups of sentences. What does the suffix *less* mean? What part of speech are *thought* and *care*? What part of speech are they after the suffix *less* has been added? You have already seen that by the addition of some suffixes *adjectives* become *nouns*; you now see that by the addition of other suffixes *nouns* become *adjectives*.

ORAL EXERCISES

I. Make nouns of the following adjectives by adding suffixes. Use both the adjectives and the nouns in sentences of your own :

neat	rude	happy	lonely
great	sad	friendly	glad

II. Make adjectives of the followings nouns by adding suffixes. Use both the nouns and the adjectives in sentences of your own :

pain	home	speech
heart	child	pity

149. STORY TO BE COMPLETED

THE NOBLEST DEED

A wealthy old man had three sons who were good-natured but idle and pleasure-loving young men. In order to induce them to live more worthy lives, their

father once called them to him, and, showing them a jewel of priceless value, said, "My sons, three months from to-day I shall give this jewel to whichever one of you has, in the meantime, done the noblest deed."

For three months the father neither saw nor heard from his sons, but on the day appointed they all stood before him again. — FROM THE FRENCH (*Adapted*).

Finish the story. Let each son tell in his own words what he has done. The eldest had found a large sum of money, had hunted up the owner and returned it. The second son had saved a child from drowning. The third son, in walking over a steep mountain pass, had come upon his enemy asleep on the edge of a precipice. He had wakened him and drawn him back to safety.

Give in the father's own words the comments he made upon each deed and tell to whom he gave the jewel.

Arrange your story in paragraphs as follows :

1. The eldest son's story.
2. The second son's story.
3. The youngest son's story.
4. The father's remarks as he awards the jewel.

The synonyms given below may help you to avoid unpleasant repetitions :

act	noble	told	returned
action	good	said	restored
deed	worthy	reported	gave back

When you have finished writing, look your work over carefully to make sure that you have used quotation marks and interrogation points wherever they are needed.

150. VERBS

THE BURIED TREASURE

"We worked desperately. Finally we unearthed a great oblong chest. I fairly trembled with excitement. The lid of the chest was fastened by two sliding bolts. These we drew back with shaking fingers. A treasure of incalculable value lay before us. As the rays of the lantern fell upon it, there flashed upwards such a glitter of gold and jewels that it fairly dazzled our eyes.

— EDGAR ALLAN POE (*Adapted*).

Read the paragraph above. It is taken from Poe's "Gold-Bug," a story that you will enjoy reading.

What is the subject of the first sentence? What is the predicate? Read the sentence, omitting the word *worked* from the predicate. Do the remaining words tell you anything about what *We* did? You do not know whether we *worked* desperately, or *cried* desperately, or *fought* desperately, or what we did. You will readily see that to make a sentence you need a word that tells something or makes an assertion about *we*; as, *worked*. Read the second sentence, omitting the word *unearthed*. Again you are at a loss. You

do not know whether *we found* a chest, or *lost* a chest, or what we did. You need a word ~~that~~ tells something or makes an assertion about *we*; as, *unearthed*. What word makes an assertion about *I* in the third sentence? Words that make an assertion, such as *worked*, *unearthed*, *trembled*, are called **verbs**.

A verb is a word that asserts.

ORAL EXERCISES

I. Find the asserting word or verb in each of the following predicates:

<i>Subject</i>	<i>Predicate</i>
1. The storm	raged furiously.
2. The pine trees	rocked in the gale.
3. The rain	fell in torrents.
4. The great waves	dashed against the cliff.
5. Lightning	struck the old barn.

II. Find the verbs in the following sentences:

1. The sun rose clear and bright.
2. The raindrops glistened like diamonds.
3. The birds in the tree tops sang gayly.
4. The flowers by the wayside lifted their drooping heads.
5. Butterflies flitted from blossom to blossom.
6. The cow jumped over the moon.
7. The old moon laughed and sang a song.

151. VERBS — *Continued*

The verbs that you have studied thus far are verbs that denote action. There are some verbs, however, that do not denote action; as, "John *has* a new book," "I *am* tired," "Mary *was* absent," "We *feel* happy." Though verbs like *has*, *am*, *was*, *feel*, do not denote action, yet they make assertions. Without *has* in the first sentence above, you do not know whether John *has* a new book, or *lost* a new book, or *read* a new book. *Has* is the asserting word, or the verb.

Find the verbs in the following sentences:

1. The earth is a great ball.
2. It seems flat to us.
3. The stars are distant suns.
4. The moon has no light of its own.
5. The colors of the sunset were brilliant.
6. Before the storm the sky became dark.
7. The clouds looked heavy and threatening.
8. The air was close and still.

ORAL EXERCISES

I. What part of speech is omitted from each of the following sentences? Supply the necessary word and tell in each case about what it makes an assertion; as: "In the autumn the leaves *fall* from the trees. *Fall* makes an assertion about *leaves*." Find several words that might be used to make an assertion in each sentence:

1. In the autumn the leaves — from the trees.
2. The days — short and cool.
3. The squirrels — nuts for the winter.
4. The birds — to a warmer region.
5. Frost — the plants in the garden.
6. The fields — brown and bare.
7. We — wood for the fire.
8. We — corn and — apples.

II. Select the verbs in the following sentences.
Some of the verbs denote action and some do not.

1. Old Mother Hubbard went to the cupboard.
— NURSERY RIME.
2. One good turn deserves another. — PROVERB.
3. Pride goeth before destruction. — BIBLE.
4. Children, you are very little,
And your bones are very brittle.
— ROBERT LOUIS STEVENSON.
5. Three wise men of Gotham went to sea in a bowl.
— NURSERY RIME.
6. Silence gives consent. — GOLDSMITH.
7. Every hour has its end. — SCOTT.
8. You never miss the water till the well runs dry.
— PROVERB.
9. It never rains but it pours. — PROVERB.
10. Live and learn. — PROVERB.
11. The greatest talkers are the least doers.
— PROVERB.
12. Some temptations come to the industrious, but
all temptations attack the idle. — SPURGEON.

Essentials of English

13. After the storm comes the calm. — PROVERB.

14. A good name is better than riches. — PROVERB.

15. The oak roars when a high wind wrestles with it; the elm groans, the beech shrieks, the ash moans with anguish.
— THOMAS STARR KING.

16. One becomes fond of the work that he does well.

152. FRIENDLY LETTERS

Write to the principal of your school or to your teacher, explaining that you want to get work either for the summer or for afternoons. Ask for advice in regard to the best lines of work for boys (or girls) of your age, and ask also if you may give the principal's name as a reference. Address the envelope to the home of the person to whom you are writing.

153. BUSINESS LETTERS

I. Write a letter asking some one in your town for work. State your qualifications for the position and give references. Inclose your letter in an envelope and address it neatly.

II. Write to the Scott Stamp and Coin Company, 207 Broadway, New York, N. Y., asking them to send you their latest stamp catalogue. Or, write to the Eastman Kodak Company, Rochester, N. Y., for one of their illustrated catalogues.

154. THE VERB PHRASE

The verbs that you have studied thus far are verbs that consist of one word only; as in, *The boy runs*, where the word *runs* makes the assertion.

In many cases, however, more than one word is required to make the assertion. If we say, *The boy is running*, the two words *is running* make the assertion about the boy, and if we say, *The boy has been running*, we use the three words *has been running* to make the assertion.

When two or more words are used to make an assertion, they are called a **verb phrase**. The following verbs are often used in verb phrases:

am,	are,	is,	been,	was,	were;
have,	has,	had;	do,	does,	did;
shall,	should;	will,	would;		
can,	could;	may,	might;	must.	

When a verb consists of two or more words, they often follow immediately after one another, as in the sentences, *The boy is running*, *The girl has finished* her work, but sometimes another word separates the parts of the verb phrase, as, *The boy is not running*, *The girl has almost finished* her work. In these sentences *is running* and *has finished* are verb phrases, but their parts are separated by the words *not* and *almost*.

WRITTEN AND ORAL EXERCISES

I. Copy the following sentences, filling the blanks with verb phrases. Each verb phrase consists of as many words as there are blanks. In each case let the last word of the verb phrase be a verb that asserts action, and the other word or words be from among those in the list on p. 235.

1. The wintry winds — — —.
2. The snow — — — steadily for hours.
3. After school the children — — — their sleds.
4. They — — — down hill.
5. The pond — not yet — over.
6. The cold weather — — — the ice solid.
7. The boys and girls — — — their skates.
8. I — — — to skate.

II. Select the verb phrases in the following sentences. In some cases the parts of the verb phrase are separated by other words and in some cases they are not.

1. To-morrow will bring another day. — PROVERB.
2. No one can disgrace us but ourselves.
— J. G. HOLLAND.
3. A cottage will hold as much happiness as a palace.
— HAMILTON.
4. Rome was not built in a day. — PROVERB.
5. The lion and the unicorn
Were fighting for the crown.
— NURSERY RIME.

6. Vessels large may venture more,
But little boats should keep near shore.
— BENJAMIN FRANKLIN.
7. Pussy-cat, pussy-cat, where have you been ?
— NURSERY RIME.
8. A thin meadow is soon mowed. — PROVERB.
9. A tree is known by its fruit. — BIBLE.
10. You cannot boil water in a sieve. — PROVERB.
11. We should make the best of everything.
— RUSKIN.
12. A fool and his money are soon parted.
— BENJAMIN FRANKLIN.
13. Our forests have not been properly protected.
In some regions lumbermen have cut the trees recklessly,
and in others fires have destroyed great tracts. With
care this waste might have been prevented.

155. A STORY FOR REPRODUCTION

DR. GOLDSMITH'S MEDICINE

Oliver Goldsmith is known to-day as a delightful author ; but he was a physician as well as a writer, and, what is more, he was one of the gentlest and kindest of men. He was ever ready to help others, and he gave away so much that he was always poor himself.

One day a woman came to Dr. Goldsmith's house and asked him to go to see her husband, who was sick. Goldsmith did so. He found that the family was in great need. The man was out of work and no longer knew where to turn to get food for his wife and little

children. It was not sickness of body but distress of mind that was making him ill.

"Call at my house this evening," said Goldsmith to the woman, "and I will give you some medicine for your husband." When she called, he gave her a little box that was very heavy. "Here is the medicine," he said. "Use it faithfully and I think it will do your husband a great deal of good."

When the woman reached home, she and her husband opened the box. It was full of pieces of money and on the top were the directions :

"To be taken as often as necessity requires."

Goldsmith had given the poor people all the ready money that he had. JAMES BALDWIN (*Adapted*).

Read the story above very carefully. Close your book and write it from memory. Be careful to use quotation marks and apostrophes correctly. Be sure also to spell *medicine*, *physician*, and *necessity* correctly.

156. REVIEW OF VERBS

ORAL OR WRITTEN EXERCISE

Select the verbs in the following sentences orally, or make written lists of them, as your teacher may direct :

1. Little Polly Flinders sat among the cinders.

— NURSERY RIME.

2. A small unkindness is a great offense.

— MORE.

3. At evening when I go to bed
I see the stars shine overhead;
They are the little daisies white
That dot the meadow of the night.

— FRANK DEMPSTER SHERMAN.

4. Sleep, baby, sleep,
Thy father watches the sheep,
Thy mother shakes the dreamland tree
And down falls a little dream for thee.
Sleep, baby, sleep. — GERMAN LULLABY.

5. A little nonsense now and then
Is relished by the wisest men. — ANONYMOUS.

6. Habit is a cable. We weave a thread of it
every day and at last we cannot break it.

— HORACE MANN.

7. He who receives a good turn should never forget
it; he who does one should never remember it.

— CHARRON.

8. When a man dies, mortals ask what property
he has left behind him, but the angels ask what good
deeds he has sent before him. — MOHAMMED.

9. The United States is the only country with a
known birthday. — JAMES G. BLAINE.

10. Ask your purse what you shall buy.

— PROVERB.

11. He that would govern others must first govern
himself. — MASSINGER.

12. Keep cool and you can command everybody.

— ST. JUST.

13. He who rises late must trot all day.

— BENJAMIN FRANKLIN.

14. I once stood in the forest, a beautiful beech tree. Birds built their nests in my branches, cattle rested under my shadows, winds brought messages to me from wheat and clover fields. At last the forester came and I fell like a giant.

— UNKNOWN.

157. SUFFIXES. *ER*, *AR*, *OR*

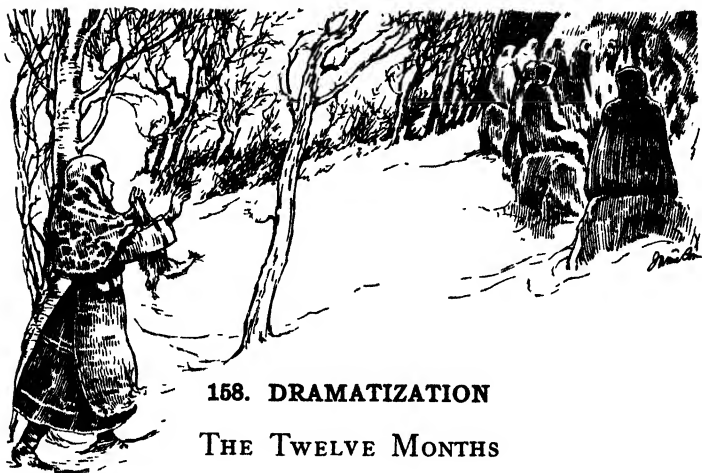
act	sail	sing	visit
teach	conquer	trade	build

Add the suffix *er* or *or* to each of the above verbs. How are the meanings of the words changed by the addition of the suffix? What part of speech do they become?

Words of one syllable ending in a single consonant preceded by a single vowel, as *beg*, double the final consonant in adding a suffix beginning with a vowel, *beggar*.

Write the following verbs adding the suffix *er* to each. Explain in each case why it is or is not necessary to double the final consonant:

rob	point	dig	talk
boast	swim	walk	trap
bat	pack	cut	drop



158. DRAMATIZATION
THE TWELVE MONTHS

SCENE I, PART I

Once upon a time there lived in a little cottage on the edge of a great forest, a mother and her two daughters. One of these daughters was the mother's own child, Katinka by name, a vain, idle, selfish girl. The other was a little stepchild, Dabrunka, who was as good as she was beautiful.

Now Katinka and her mother were very unkind to Dabrunka. They made her do all the hard work of the household; milk the cow and churn, spin and weave, and scrub the floor, and cook. Yet never a word of thanks did they give her. Indeed they often found fault with her and sometimes gave her cruel blows as well as harsh words.

One day in midwinter Katinka said to her sister, "Go into the woods, Dabrunka, and get some violets for me to wear in my hair."

"Violets !" answered Dabrunka. "Why, it is winter. Violets do not grow in the snow."

"Hold your tongue and do as you are bid," stormed Katinka.

And the cruel stepmother added, "If you dare to come back without the violets, you shall have a beating."

SCENE I, PART II

Poor Dabrunka went into the woods. It was bitterly cold and the snow was falling fast. Drawing her thin shawl closer about her, she stumbled on and on, not knowing which way to turn. Suddenly she saw a light in the distance. "If only it is a fire!" thought she as she hastened toward it. It was a fire, a great blazing fire built in the mouth of a cave. Around the fire were twelve stones, and on each stone sat a motionless figure. Dabrunka noticed that each figure was wrapped in a great mantle, the hood of which was drawn far over the face. Three of these mantles were white as snow; three, green as the leaves in spring; three were yellow as harvest wheat; and three, purple as grapes at the vintage.

Dabrunka approached the group and said pleadingly: "Pray, kind sirs, may I warm myself at your fire? I am lost and hungry and almost frozen."

The eldest of the men, one of those clad in white, arose and drew the child toward the bright fire. "I am January," said he, "and these are my brother months. You are most welcome to warm yourself at our fire, dear child. But who are you, and why do you wander in the forest in this bitter weather?" Then Dabrunka

told her story, — that she had been sent to gather violets, that she had lost her way in the snow, and that she would be beaten if she returned without the flowers.

January considered for a moment; then he said, "Brothers, this child has been set a task which she cannot perform unaided. Which of you will come to her assistance?"

March arose and extended his hand for the staff that January held. "Give me the staff," he said, "and I will help her." He stirred the fire. The blustering winds grew gentle, the snow melted, and violets sprang up, filling the air with their fragrance. "Quickly, child," said March, "gather the violets while you may." And Dabrunka, with her hands full of the beautiful flowers, thanked the months and ran swiftly away.

SCENE II, PART I

Dabrunka gave Katinka the violets. Katinka asked her where she had found them, and, scarcely listening to her sister's reply, arranged them in her hair. Then Katinka sent Dabrunka into the woods for strawberries. Again Dabrunka protested that it was winter, but with cruel words and threats the unkind step-mother and sister drove her out.

SCENE II, PART II

Dabrunka went to the months and told her story. This time June helped her. He shook out his yellow mantle, stirred the fire, and brought sunshine and summer. The ground was dotted with berries. Dabrunka gathered them and returned home.

SCENE III, PART I

The stepmother and sister ate the berries. Then Katinka sent Dabrunka for apples. The same scene took place before the child started out.

SCENE III, PART II

Dabrunka went to the months. October came to her aid. She carried two apples home. Katinka's apple was so good that she determined to go herself and get all she wanted. She came to the cave of the months. She pushed herself forward and, without asking leave, warmed herself at the fire. When January asked her who she was and what she wanted, she answered rudely, "That is none of your business, old gray beard." January frowned and raised his staff above his head. The fire went out, the twelve months vanished. Katinka wandered about in the darkness, lost her way, and was never seen again.

SCENE IV

The stepmother waited impatiently for Katinka's return, and finally followed her into the forest. She, too, disappeared, never to return. Dabrunka after a time settled down as mistress of the little house. The months remained her good friends, and each year they brought precious gifts to her door. Dabrunka lived happily in the little cottage for many years, having, according to the proverb, winter at her door, summer in her fields, autumn in her orchard, and spring in her heart.

—OLD FOLK TALE.

Dramatize the story of "The Twelve Months." Divide the class into four groups and let each group take one scene and get it ready to play. Select the best worked-out scene from each group, making such changes and additions as may be suggested by the other members, then put the four scenes together.

In a play the audience must depend upon the actors to tell them everything that they need to know in order to understand the situations.

For instance, several of the facts stated in the first two paragraphs of "The Twelve Months" are necessary to the understanding of the story, and there is no way for the audience to get these facts except by having one of the characters in the play give them. Perhaps, in this case, Dabrunka can most naturally give them. She might be working about the house, dreading the return of her stepmother and sister, and in thinking out loud, or talking to herself, might give the needed information; as,

"O dear, my work isn't nearly done, and if my stepmother and sister come home before I have finished, they will scold me. I shouldn't mind the hard work if only they were kind to me," etc.

Then the stepmother and sister come in, and Katinka sends Dabrunka for the violets. The conversation in Scene I, Part I, gives all other necessary information.

In Scene II, Part II, some explanation is needed when Dabrunka sees the light. It will also be necessary to write Dabrunka's story to the months in the words in which she told it. How can you let the audience know when spring comes and the violets bloom? Write the words of thanks which Dabrunka speaks.

In the remaining scenes it will be necessary for you to write the conversation. By studying the outline of each scene carefully and by using the conversation of the first scene as a model, you will not find this a difficult task.

It will add very much to the last scene if you arrange to have the months come one after the other to Dabrunka's door with their gifts. For instance, March might come, make a little speech, and present her with a bunch of violets; April might follow and say that he would come each year and scatter sunshine and showers upon her fields; May might agree to bring nesting birds and soft, gentle breezes. Plan something appropriate for each of the other months to bring.

Notice how the beginning of Scene I, Part I, is arranged below, and use it as a model for your scenes.

SCENE I, PART I

(DABRUNKA *working about the house*)

Dabrunka. O dear! My work isn't nearly done, and if my mother and sister come home before I have

finished, I am afraid that they will scold me and maybe beat me. I shouldn't mind the hard work if only they were kind to me.

(*Enter STEPMOTHER and KATINKA*)

Stepmother. There you are idling away your time again, you lazy girl! The hearth isn't swept, the table isn't set, and dinner isn't ready. You are the trial of my life!

Dabrunka. Truly, mother, I haven't been idle. I've washed the dishes, and milked the cow, and —

Katinka. O, don't tell us any more things that you have done! If you've washed the dishes, and milked the cow, you can do one thing more. You can go out into the woods and get some violets for me to wear in my hair.

You will probably have occasion to use many interrogative sentences and perhaps some exclamatory sentences in your work. Be careful to use the proper punctuation mark in each case.

159. ADVERBS

THE LION AND THE MOUSE

A little mouse that was frisking in the woods, accidentally woke a sleeping lion. The lion put out his paw and caught the tiny creature; but the mouse begged so piteously to be spared that the lion let him go.

Soon afterwards the lion was caught in a net. He struggled desperately to free himself, but every movement twisted the cords more tightly. He roared so frightfully that the other animals came to see what

was the matter. Among them was the little mouse. He quietly went to work, gnawed the cords with his sharp teeth, and set the lion free. "You once saved my life," said the mouse; "I have now shown you that a little friend may be a great friend." — Æsop.

What word in the first sentence tells *how* the mouse woke the lion? Read the sentence,

A little mouse accidentally woke a sleeping lion,
substituting for *accidentally*, each of the following words :

purposely

playfully

teasingly

You will readily see that by the use of these words you change or modify the meaning of the word *woke*. What part of speech is *woke*? Words of this kind that modify the meaning of verbs are called **adverbs**.

Find the following verbs in the story of *The Lion and the Mouse* and decide what adverb modifies each :

begged

struggled

roared

went

Adverbs sometimes modify words other than verbs. In the sentence "She begged so piteously to be let go that he spared her," *piteously* modifies the meaning of *begged*, therefore *piteously* is an adverb ; but the word *so* modifies the meaning of *piteously*, and is also called an adverb.

What part of speech is *strong* in the sentence,

"The lion is a *very* strong animal." ?

The word *very* in this sentence modifies the meaning of the adjective *strong*, and is therefore called an adverb.

An adverb is a word used to modify a verb, an adjective, or another adverb.

Adverbs usually tell how, or when, or where. In "The little mouse *accidentally* woke a sleeping lion," *accidentally* tells *how* the mouse woke the lion. In "I have *now* shown you that a little friend may be a great friend," *now* tells *when* she has shown it. In "The lion put *out* his paw," *out* tells *where* he put it.

ORAL EXERCISES

I. Add to each verb in the following sentences an adverb that tells *how*:

1. The woman was sewing —.
2. The girls whispered —.
3. The boy ran —.
4. The man worked —.
5. The birds are singing —
6. The express train goes —
7. All the soldiers fought —
8. The sun is shining —.
9. The rain is falling —.
10. The child recovered —
11. Frank studied —.
12. Mary loved her mother .

II. Add to each verb in the following sentences an adverb that tells *when*. Use one word only.

1. I arrived —.
2. — speak the truth.
3. — do an unkind thing.
4. I am — late for school.
5. Our teacher — reads to us.
6. You must go —.
7. The rain will — be over.
8. Work — and play —.

III. Add to each verb in the following sentences an adverb that tells *where*:

1. The little boy ran — from home.
2. I left my book — but I don't know —.
3. I stood at the window and looked —.
4. It was cold and blustering — but cozy and warm —.
5. Come —.
6. It was so slippery that I fell —.
7. The ladder was steep, but the boy climbed —.
8. The old beggar turned sadly —.

IV. Select the adverbs in the following sentences:

1. Take things always by the smooth handle.
— THOMAS JEFFERSON.
2. Who never climbed, never fell. — PROVERB.
3. Four things belong to a judge: to hear courteously, to answer wisely, to consider soberly, and to decide impartially.
— SOCRATES.

4. T was a tortoise,
All yellow and black;
He walked slowly away,
And he never came back.
— EDWARD LEAR.
5. Strive manfully; habit is overcome by habit.
— THOMAS À KEMPIS.
6. Wonderful things are hidden away in the heart
of each little seed. — UNKNOWN.
7. It is always morning somewhere.
— LONGFELLOW.
8. He liveth long who liveth well. — BONAR.
9. A barking dog seldom bites. — PROVERB.
10. Britons never, never, never shall be slaves.
— JAMES THOMSON.
11. Think that to-day will never dawn again!
— DANTE.
12. He gives doubly who gives quickly.
— PROVERB.
13. Persuasion is often better than force. — ÆSOP.
14. The poor ye have with you always. — BIBLE.
15. Wind of the sea, sweep over the bay,
And bear me away! away!
— JAMES WHITCOMB RILEY.
16. A man that always complains is never pitied.
— PROVERB.
17. Do well the little things now and great things
shall come to thee later, asking to be done.
— PERSIAN PROVERB.

WRITTEN EXERCISE

Write after each of the following verbs as many adverbs as you can think of to carry out the idea suggested by the words inclosed in parentheses ; as,

I walked (so that I should disturb no one).

I walked noiselessly, carefully, lightly, gently, softly, quietly.

1. The boy whistled (as though he were happy).
2. She sang (in a way that gave pleasure).
3. She spoke (in a sorrowful way).
4. The man worked (as a good workman works).
5. The wind howled (as it does during a hard storm).
6. The soldier fought (with great courage).

160. PICTURE STUDY

The boys in the picture on the next page are evidently interested in something that is happening on the other side of the fence. Tell what you think it is. Why does the little fellow on the walk look so sad ? Will he miss all the fun ?

Without talking your ideas over in class, write the story that the picture suggests to you. When the stories are read aloud, it will be interesting to find what different ideas the picture suggested to different people.

Try to find a good title for your story. Remember the rules for writing the title, for placing the story on the page, and for paragraphing.



(253)

161. CORRECT USE OF *MOST* AND *ALMOST*

1. The winds have ceased their wailing,
The sun shines warm and clear,
We know by many a token
That spring is almost here.

2. Lazy people take the most trouble.

What word could you use in place of *almost* in the first selection? What part of speech is *almost*? Notice how *most* is used in the second selection. What group of words could you use in place of it?

Most means the greatest amount or degree.

Almost means nearly or not quite.

Never use *most* when you mean *almost*.

Read the following sentences, filling the blanks with *most* or *almost*:

1. The moon is — full.
2. I have — finished my work.
3. The berries are — ripe.
4. — trees lose their leaves in the fall.
5. It is — twelve o'clock.
6. — of our cold winds come from the north.
7. — children like to coast downhill.
8. Is dinner — ready?
9. He serves me — who serves his country best.
10. The news is — too good to be true.
11. — of my lessons were — finished when you called.

162. PARTS OF SPEECH REVIEWED—ANALYSIS

You have thus far studied the following parts of speech: the **noun**, which names things; the **pronoun**, which is used in place of the noun; the **adjective**, which describes the noun or the pronoun; the **verb**, which makes an assertion; and the **adverb**, which modifies the verb, the adjective or another adverb.

Analyze the sentences below and give the part of speech of each word; as,

Cheerful company shortens the mile states or declares a fact, therefore it is a declarative sentence.

The part of the sentence that names what we are talking about is *cheerful company*, therefore *cheerful company* is the subject of the sentence.

The part of the sentence that tells what we say about the subject is *shortens the mile*, therefore *shortens the mile* is the predicate.

Cheerful modifies the meaning of the noun *company*, therefore cheerful is an adjective.

Company names something, therefore it is a noun.

Shortens makes an assertion about company, therefore it is a verb.

The is an article.

Mile names something, therefore it is a noun.

1. Cheerful company shortens the mile.
2. A brave man never dies.
3. The result tests the work.

4. A good book is the best teacher.
5. Young hearts never grow old.
6. Great men are sincere.
7. Success follows earnest effort.
8. Can you find the North Star ?
9. A corrupt tree bringeth forth evil fruit.
10. Forgive us our debts.
11. Silence is a great peacemaker.
12. Kind words can never die.

163. WRITTEN COMPOSITION

A STITCH IN TIME SAVES NINE

I. You have seen many proverbs in this book and you have probably often discussed their meanings. Instead of writing or talking about the meaning of the one given at the beginning of this exercise, write a short story to illustrate it. You need not take the proverb literally and write about a torn garment. Think what is really meant by the saying, and you will see how many applications of it can be made.

Below is the story that one boy wrote when this exercise was given to his class.

A STITCH IN TIME SAVES NINE

"Tighten the nut now or the wheel will come off," said Harold.

"Oh, bother the nut!" I replied, as I jumped on my bicycle. I had gone about a block and was riding fast

when — snap ! The wheel came off, the bicycle went over with a crash, and I sprained my ankle.

II. Talk over the following proverbs in class and see how many applications of each you can suggest. Then write stories to illustrate the one or two that you like best.

When they are finished, read your stories aloud without giving their titles and let the rest of the class guess which proverb applies in each case.

1. All that glitters is not gold.
2. Don't count your chickens before they are hatched.
3. The more haste the less speed.
4. You cannot eat your cake and have it too.
5. Do not cross the bridge until you come to it.
6. A new broom sweeps clean.
7. You must run to win the race.
8. Nothing venture, nothing have.

164. A POEM FOR STUDY

OLD IRONSIDES

Ay, tear her tattered ensign down !
Long has it waved on high,
And many an eye has danced to see
That banner in the sky ;
Beneath it rung the battle shout,
And burst the cannon's roar ; —
The meteor of the ocean air
Shall sweep the clouds no more !

Her deck, once red with heroes' blood,
Where knelt the vanquished foe,
When winds were hurrying o'er the flood,
And waves were white below,
No more shall feel the victor's tread,
Or know the conquered knee; —
The harpies of the shore shall pluck
The eagle of the sea !

Oh, better that her shattered hulk
Should sink beneath the wave;
Her thunders shook the mighty deep,
And there should be her grave;
Nail to the mast her holy flag,
Set every threadbare sail,
And give her to the god of storms,
The lightning and the gale !

— OLIVER WENDELL HOLMES.

The American frigate *Constitution* won two great victories over British frigates in the War of 1812, when we fought for commercial freedom. These victories earned for the ship the popular name of "Old Ironsides." The poem by Oliver Wendell Holmes was written some years later, when it was proposed to break up the old vessel as unfit for service.

Read the poem carefully. How does the author feel about having the ship broken up? What does he suggest should be done instead? Read

the lines that tell you. Do you think that would be a fitting end? Look in the dictionary for the definition of *harpies*. To whom does the author refer as "the harpies of the shore"? What is meant by "the eagle of the sea"? Why is that a good comparison? Find all the lines that show that the *Constitution* was a battleship. Read the lines that show that she was victorious. Why is her flag called *holy*? What do you like about the poem? Learn it by heart and keep its pictures in mind as you recite it.

165. WRITTEN COMPOSITION

You cannot read the last four lines of the poem "Old Ironsides" without having a very clear picture come to your mind. Write a paragraph describing that picture as well as you can.

166. SIMPLE SUBJECT AND SIMPLE PREDICATE

1. Children play.
2. Little children play noisily.
3. Children in the country play in the barns.
4. They play hide-and-seek.

Name the subject and the predicate of the first sentence. What part of speech is the subject? What part of speech is the predicate? In the second sentence, what part of speech modifies the subject noun? What part of speech modifies the

predicate verb? Which is the more important word of the subject, the noun or its modifier? Which is the more important word of the predicate, the verb or its modifier? Notice the group of words that is added to the subject noun of the third sentence. This group of words describes the children, and therefore does the work of an adjective. Notice the group of words that is added to the predicate verb. What work does this group do? Of what part of speech does it take the place? Which is the more important, the subject noun or the modifying group of words? the predicate verb or the modifying group of words? What part of speech is the subject of the fourth sentence? What word completes the meaning of the predicate verb of the fourth sentence?

The principal word of the subject is called the **simple subject**.

The principal word of the predicate is called the **simple predicate**.

The **simple subject** is usually a **noun** or a **pronoun**.

The **simple predicate** is always a **verb**.

The simple subject with its modifiers forms the **complete subject** of the sentence.

The simple predicate with the words that modify it or complete its meaning forms the **complete predicate**.

The simple subject and the simple predicate

Simple Subject and Simple Predicate 261

when put together make sense: *Children play.* The modifiers are not really essential to the sentence.

ORAL EXERCISES

I. Find the simple subject and the simple predicate in each complete subject and predicate given below. Name also the modifiers of each. State the part of speech of each modifier, or, if the modifier is a group of words, tell what work it does; as,

The simple subject of the first sentence is the noun *news*; the simple predicate is the verb *travels*. The simple subject is modified by the adjective *ill*; the simple predicate is modified by the adverb *fast*.

<i>Subjects</i>	<i>Predicates</i>
1. Ill news	travels fast.
2. Ill weeds	grow apace.
3. Our good deeds	live after us.
4. Lost opportunities	seldom return.
5. Squirrels	live in hollow trees.
6. The golden sun	sinks in the west.
7. The mouse	ran up the clock.
8. A man of good character	wins respect.
9. The unexpected thing	always happens.
10. The horns of the new moon	point to the east.

II. Analyze the proverbs in this exercise by telling the kind of sentence each is, giving its com-

plete subject and predicate, and its simple subject and predicate :

Example. A wise man governs his temper.

This is a declarative sentence.

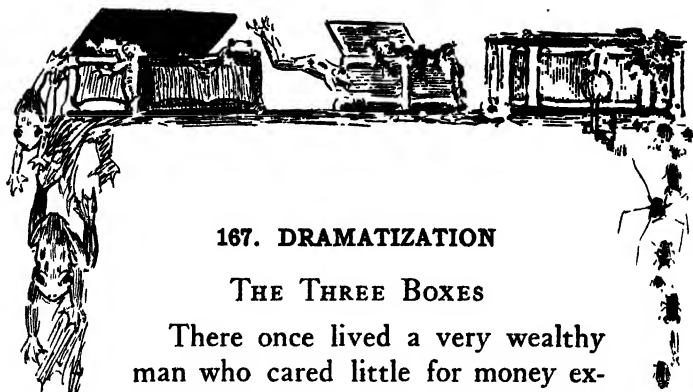
The complete subject is *A wise man*.

The complete predicate is *governs his temper*.

The simple subject is *man*.

The simple predicate is *governs*.

1. April showers bring May flowers.
2. All temptations attack the idle.
3. A poor workman never has good tools.
4. Constant dropping wears away the stone.
5. A merciful man considers his beast.
6. Every rose has its thorn.
7. Drowning men catch at straws.
8. Hidden fire makes black smoke.
9. Every hour brings its task.
10. Willful waste makes woeful want.
11. Cheerful looks make every dish a feast.
12. Necessity is the mother of invention.
13. An angry man heeds no counsel.
14. Behind the clouds the sun is shining.
15. Step by step the ladder is ascended.
16. Little strokes fell great oaks.
17. Hit the nail on the head.
18. A lazy man is a bad man.
19. The biggest trees do not always bear the most fruit.



167. DRAMATIZATION

THE THREE BOXES

There once lived a very wealthy man who cared little for money except as a means for helping others.

He had three boxes made. In the first box he kept gold pieces which he distributed among artists and scholars; for he honored knowledge and learning above all things. In the second box he kept silver pieces. These he gave to widows and orphans, for whom he had great sympathy. In the third box he kept copper coins. These he gave to the general poor and to beggars; for no one was ever turned away from his door without some gift, however small.

A day came when the man was obliged to leave home. He gave the keys of the three boxes to his wife, begging her to see, in his absence, to the wants of the poor. Now she, unhappily, had no sympathy with her husband's generosity. She rarely gave food or raiment herself, and she begrudged the poor every coin that her husband gave them. She did not dare refuse to do as he asked, however; so when the poor people knocked at the door as usual, she went reluctantly to the boxes. She first

unlocked the box in which the gold coins were kept ; but what was her horror to see, instead of shining gold, frogs jumping here and there ! She hastily closed the box and turned to the one in which the silver pieces were kept. Here she found a box full of ants. With a troubled heart she opened the copper box. It was crowded with creeping bugs.

As soon as the man returned home his wife said to him : "Why did you give me keys to boxes of frogs, ants, and bugs, instead of gold, silver, and copper ? Was it right thus to deceive me and disappoint the poor ?"

"I do not understand you," answered her husband ; "I have not deceived you." He took the keys from her and quickly opened the boxes. There were the coins just as he had left them. "Ah, dear wife," said he, "your heart, I fear, was not in the gift when you opened the boxes. It is the feeling that prompts us, not the mere money that is the principal thing after all." She took the lesson to heart, and after that day her gifts blessed the poor of the land as truly as did those of her husband. — ABRAM S. ISAACS (*Adapted*).

Dramatize the story of "The Three Boxes." Arrange it in three scenes as follows :

SCENE I

Between the husband and the wife before he goes away. He tells her that he is going, explains the three boxes to her, and tells her what he wishes her to do in his absence.

Give the conversation that follows, showing that the wife begrudges the money given to the poor, and that the husband tries to convince her that it is their duty to help those less fortunate than themselves.

SCENE II

Between the wife and the beggars.

SCENE III

Between the husband and the wife after his return.

Write the play out as a class exercise in the following manner. Let one group write the first scene, another group the second, and still another the third. Then put together the three best scenes, making such additions or alterations as the class may propose. Arrange the scenes as suggested on pages 246 and 247. When a really good dramatization has been made, give the play for the entertainment of some other class.

168. THE PHRASE

THE ARAB AND THE PEARLS

An Arab who was traveling *in the desert* lost his way and nearly died of *hunger and thirst*. Finally when he had almost abandoned hope, he came *upon a well of clear cold water*. He stooped and drank deeply. As he straightened up, his eye fell *upon a bag of well-worn leather* which was half-buried *in the sand*.

"Now Allah be praised," said he. "This bag which some traveler has dropped *by the way* may contain dates, and I shall have food as well as drink."

He opened the bag, looked *into it*, and exclaimed, "Alas! here are only pearls!"

In Section 166 you learned that in place of an adjective we sometimes have a group of words that does the work of an adjective; as, "The children *in the country* play hide-and-seek." You learned also that in place of an adverb we sometimes have a group of words that does the work of an adverb; as, "The children play *in the barn*." Groups of words of this kind are called **phrases**.

The phrases in the selection, "The Arab and the Pearls" are italicized. Look at them carefully and make up your mind in each case whether the phrase does the work of an adjective or of an adverb. To decide this, ask yourself two questions:

1. *The meaning of what word does the phrase modify?*
2. *What part of speech is the modified word?*

For instance, *in the desert* tells where the man was traveling; that is, it modifies the meaning of *was traveling*. *Was traveling* is a verb phrase, therefore the phrase *in the desert* does the work of an adverb. Find the phrase *of clear cold water*; the meaning of what word does it modify? What part of speech is that word? Does the phrase, then, do the work of an adjective or of an adverb?

WRITTEN EXERCISES

I. Rewrite the following sentences, changing the italicized words to phrases. Decide which of the phrases do the work of adjectives and which do the work of adverbs :

Example. He was a *courageous* boy.
He was a boy *of courage*.

1. An *iron* bridge spanned the river.
2. The *blue-eyed, curly-haired* girl is my sister.
3. We walked slowly *homeward*.
4. The *distant* mountains are covered with snow.
5. He was a *fearless* man.
6. Listen *attentively* to this story.
7. A great elm once stood *here*.
8. The poor woman was *homeless* and *friendless*.

II. Make sentences in which the following phrases modify nouns. Underline each modified noun :

in the garden	of Longfellow
beside me	on the table
by the brook	with the new drum

III. Make sentences in which the following phrases modify verbs. Underline each modified verb :

from the nest	up a steep mountain
into the old barn	to bed
after the storm	against the tide

Essentials of English

ORAL EXERCISE

Select the phrases in the following sentences, tell whether they do the work of adjectives or of adverbs, and name the word which each modifies :

1. Little Jack Horner sat in a corner.
2. Our flag floats above us.
3. The flowers of early spring are the sweetest.
4. I saw a ship a-sailing on the sea.
5. Washington is the capital of the United States.
6. This little pig went to market.
7. This little pig stayed at home.
8. The shepherds on the hillside saw a star.
9. The great gray clouds creep over the night sky.
10. The daisies in the meadow
Nod gayly as I pass.

169. PICTURE STUDY — WRITTEN COMPOSITION

A NARROW ESCAPE

Write the story suggested to you by the picture on the opposite page.

In the first paragraph tell how the little child came to be in such a perilous position and how the driver felt when he saw her. In the second paragraph describe the rescue.

Or, if you prefer, plan the story quite differently and begin with the ringing of the alarm, the engine's response, and the driver's horror when the engine dashed around a corner and he saw the



A NARROW ESCAPE

(269)

child. Tell the story as though you had actually seen in real life what you see pictured here, and you will make your hearers share your terror as well as your relief and joy at the rescue.

When the compositions have been read aloud, discuss them and decide which tell the story in the most stirring way. See if you can discover just what it is about these "best" stories that makes them so good.

170. PREPOSITIONS

Turn back to the lesson on "The Phrase," page 265, and notice again the first phrase, *in the desert*. What is the principal word of the phrase? What part of speech is that word? Give the principal word of the last phrase, *into it*. What part of speech is that word? If you examine the other phrases in the story, you will find that the principal word of each is either a noun or a pronoun.

The little words that introduce the phrases, namely, *in*, *of*, *upon*, *by*, and *into*, are called **prepositions**. Prepositions not only introduce phrases, but they show the relation between the principal word of the phrase and some other word in the sentence. In the sentence, "An Arab who was traveling *in the desert* lost his way," the preposition *in* shows the relation between the noun *desert* and the verb *was traveling*.

The relation between words that the preposition

shows, is sometimes a little difficult to understand. A study of the following sentences will help to make it clear.

The squirrel ran *up* the tree.

The squirrel ran *down* the tree.

The squirrel ran *behind* the tree.

The squirrel ran *to* the tree.

These four sentences are alike except for the prepositions, yet they mean very different things because the prepositions show different relations between the tree and the squirrel's running.

A preposition is a word that introduces a phrase and that shows the relation between the principal word of the phrase and some other word in the sentence.

Among the prepositions in common use are the following :

above	by	into	up
across	down	of	upon
at	for	on	under
before	from	over	with
behind	in	to	without

ORAL EXERCISES

I. Turn to the Oral Exercise on page 268. You have already selected the phrases in this exercise. Now name the preposition that introduces each phrase and tell between what words it

shows relation ; as, *In* is a preposition. It shows the relation between *corner* and *sat*.

II. Point out the phrases in the following sentences and name the preposition that introduces each :

1. All mischief comes from idleness. — PASCAL.
2. Overcome evil with good. — BIBLE.
3. Put your shoulder to the wheel. — PROVERB.
4. Defeat may be victory in disguise.
— LONGFELLOW.
5. Truth lies at the bottom of the well.
— PROVERB.
6. Above our heads the sullen clouds
Scud black and swift across the sky.
— CELIA THAXTER.
7. On calm and cloudless nights the rivers, lakes,
and seas are paved with stars. — UNKNOWN.
8. On either side the river lie
Long fields of barley and of rye. — TENNYSON.
9. At eve cool shadows fall
Across the garden wall. — GEORGE ARNOLD.
10. Have a place for everything and have every-
thing in its place. — PROVERB.
11. In a garden of shining seaweed,
Set round with twisted shells,
Under the deeps of the ocean
The little sea princess dwells.
— KATHERINE PYLE.

12. As I walked by myself,
And talked to myself,
A soft voice said to me,
"Care not for thyself,
Think not of thyself,
Then others will care for thee."

— NURSERY RIME.

171. CORRECT USE OF *ACCEPT* AND *EXCEPT*

The words *accept* and *except* are sometimes confused.

Accept means *to take* or *to receive*.

Except means *to leave out*.

Use *accept* or *except* correctly in the following sentences :

1. I shall — the position if it is offered me.
2. The frost has killed all the flowers — these few hardy ones.
3. I am sorry that I cannot — your invitation.
4. Please — my hearty thanks for your kindness.
5. All the birds have gone — the sparrows.
6. I cannot — a gift of such great value.
7. — cheerfully whatever falls to your share.
8. The team was unwilling to — the umpire's decision.
9. I have spent every summer — one on my grandfather's farm.
10. The old man is too proud to — charity.

Essentials of English

172. FORMAL AND INFORMAL NOTES

There is one kind of letter that you have not yet studied and that you will often have occasion to use, — the note of invitation and its reply.

Such notes, like other letters, have certain accepted forms that are so generally used that no one can afford to be ignorant of them. They may be either formal or informal. Study the two given below very carefully. You will notice that the informal note is very much like the friendly letter in form, but that the formal note differs from other letters in several important particulars.

FORMAL NOTE

Miss Helen Crane requests the pleasure of Miss Mary Burt's company at a Hallow-e'en party on Friday, October thirty-first, from eight to eleven o'clock.

124 Elm Street
October twentieth.

INFORMAL NOTE

Dear Mary,

I am going to have a Hallow-e'en party on Friday evening, October thirty-first, from eight to eleven o'clock. I want you to be sure to come.

Lovingly yours,
Helen Crane.

124 Elm Street
October twentieth.

In writing the reply to an invitation, we must follow the form used in the invitation itself. If the invitation is formal, the reply must be formal. If the invitation is informal, the reply must be informal.

The first and the second replies below are in answer to the formal invitation; the third and the fourth, to the informal invitation.

(1)

Miss Mary Burt accepts with pleasure Miss Helen Crane's kind invitation to her Hallow-e'en party on Friday, October thirty-first, from eight to eleven o'clock.

175 Clinton Avenue

October twenty-second.

(2)

Miss Mary Burt regrets that a previous engagement prevents her accepting Miss Helen Crane's kind invitation to her Hallow-e'en party on Friday, October thirty-first, from eight to eleven o'clock.

175 Clinton Avenue

October twenty-second.

(3)

Dear Helen,

How good of you to ask me to your Hallow-e'en party! I accept with pleasure and shall count the days until the thirty-first.

Your loving friend,

175 Clinton Avenue

Mary Burt.

October twenty-second.

(4)

Dear Helen,

I am so sorry that I cannot come to your Halloween party on Friday, the thirty-first. I have accepted an invitation to go to the country on Friday, directly after school, to spend a couple of days at my cousin's.

Regretfully yours,

Mary Burt.

175 Clinton Avenue

October twenty-second.

WRITTEN EXERCISE

Write the following notes at such times as your teacher may suggest, inclose them in envelopes, direct them, and drop them into a letter box in your room. Plan together to whom to write, in order that each pupil in the class may receive about the same number of invitations.

For your next composition exercise have as many of the notes distributed as your teacher advises, and answer them. Hand both invitations and replies to your teacher.

1. A formal invitation to your birthday party.
2. An informal invitation to a picnic.
3. An informal invitation to a friend to spend part of the vacation with you.
4. A formal invitation to dinner.
5. An informal invitation to a cousin to visit you.
6. A formal invitation to the pupils of another class to attend a play given by your class.

173. CONJUNCTIONS

THE SAILOR BIRDS

The gulls are the children of the winds and the waves. Their home is a bare cliff or a sandy bar within sight and sound of the sea. Here they rear their young, and the pounding surf sings the babies' lullaby. They wrest their livelihood from the waters, defying cold and storm. These sailor birds lead wandering and restless lives, now seeking the watery solitudes of mid-ocean, and again some busy river course or inland lake close to the haunts of men.

Read the first sentence of the selection above. You will see at once that the author had two thoughts in mind.

1. The gulls are the children of the winds.
2. The gulls are the children of the waves.

How did he express the two thoughts? What word helped him to express the two thoughts in one sentence?

See how the author expressed the two following thoughts and what word helped him to combine them.

Their home is a bare cliff.

Their home is a sandy bar.

Connecting words of this kind, such as *and* and *or*, are called **conjunctions**. Sometimes conjunctions connect single words, as in the first sentence of "The Sailor Birds," — "The gulls are the chil-

dren of the *winds* and the *waves*." Sometimes they connect groups of words, as in the third sentence, — "*Here they rear their young and the pounding surf sings the babies' lullaby.*"

Find other examples in "The Sailor Birds" where conjunctions connect single words. Find other instances where they connect groups of words.

A conjunction is a word used to connect words or groups of words.

Some of the conjunctions commonly used are :

and	as	because	until
but	if	since	when
or	for	unless	while

ORAL EXERCISES

I. Fill in the blanks in the following sentences with appropriate conjunctions :

1. Robins — bluebirds come in the early spring.
2. The wind blew, — it did not rain.
3. Catch me — you can.
4. You will miss the train — you hurry.
5. He was successful — he worked hard.
6. Will you go — shall I ?
7. I went to the door — I did not go in.
8. Be patient — you will succeed.

II. Select the conjunctions in the following sentences :

1. Our country, right or wrong ! — DECATUR.
2. Trust men and they will be true to you,
— EMERSON.
3. Wealth may seek us, but wisdom must be sought.
— YOUNG.
4. Keep thy shop and thy shop will keep thee.
— FRANKLIN.
5. Speech is silver but silence is golden.
— PROVERB.
6. Experience teaches many things, and all men are her scholars.
— POLLOCK.
7. Make hay while the sun shines. — PROVERB.
8. Be on your guard when people flatter you.
— ÆSOP.
9. The past was a good time, but the present is better.
— GEORGE WILLIAM CURTIS.
10. No one knows what he can do until he tries.
— SYRUS.
11. If it rains before seven, it will clear by eleven.
— WEATHER PROVERB.
12. Choose an author as you choose a friend.
— ROSCOMMON.
13. Forgive every man's faults but your own.
— PROVERB.
14. Opportunity, sooner or later, comes to all.
— STANLEY.
15. Things don't turn up in this world until some one turns them up.
— GARFIELD.
16. Humble we must be if to heaven we go;
High is the roof there but the gate is low.
— ROBERT HERRICK.

ORAL AND WRITTEN EXERCISES

I. Examine all the sentences on page 279 once more, and find a sentence in which the conjunction connects two adjectives, one in which it connects two adverbs, one in which it connects two complete statements, one in which it connects two groups of words that are not complete statements.

II. Use the following conjunctions in written sentences of your own, as directed :

1. *And* to connect two adjectives.
2. *And* to connect two adverbs.
3. *And* to connect two verbs.
4. *Or* to connect two nouns.
5. *Or* to connect two pronouns.
6. *If* to connect two groups of words that are not complete statements.
7. *Since* to connect two groups of words that are not complete statements.
8. *But* to connect two complete statements.
9. *Because* to connect two complete statements.
10. *Until* to connect two complete statements.

174. STORY FOR REPRODUCTION

AN ANECDOTE OF DARWIN

Two English boys, friends of Darwin, thought one day that they would play a joke on the great naturalist. They caught a butterfly, a grasshopper, a beetle, and a centipede, and out of these creatures they made a strange insect. They took the centipede's body, the

butterfly's wings, the grasshopper's legs, and the beetle's head, and glued them all together. Then, with their new bug in a box, they knocked at Darwin's door.

"We caught this bug in a field," they said. "Can you tell us what it is, sir?"

Darwin looked at the bug and then at the boys. He smiled slightly and asked, "Did it hum when you caught it?"

"Yes," they answered, nudging one another.

"Well then," said Darwin, "it is a humbug."

Read the story above very carefully two or three times. Write it from memory, being careful to punctuate the direct quotations and the possessive forms correctly.

175. ORAL COMPOSITION

JOKES

Tell some joke that was played upon you or that you helped to play upon some one else; or if you have heard or read some particularly good joke, repeat it as well as you can.

176. WRITTEN COMPOSITION

Your father and your mother or some grown-up friends have probably often told you stories of what happened to them when they were young. Write the most interesting of these stories and read it to your classmates.

Essentials of English

177. INTERJECTIONS

A LESSON IN COURTESY

One day when Jefferson and his grandson were out riding, they met an old negro slave who respectfully bowed and lifted his cap to them. Jefferson returned the greeting. The boy, who had paid no attention to it, looked at his grandfather in astonishment and said, "What ! sir, do you lift your hat to a negro ?"

"Certainly," answered Jefferson. "Would you have me inferior to a slave in courtesy ?"

— EDWARD EGGLESTON (*Adapted*).

Read the anecdote above. Repeat the boy's remark to his grandfather. What word in this remark expresses the boy's surprise or astonishment ?

Read the sentence, omitting the word *what*; you will see that the sentence makes complete sense without it. *What* is here an independent word used in the sentence only for the purpose of expressing strong feeling. What word is used to express strong feeling in the sentence, *Why, what noise is that!*

Words used in this way, to express strong feeling, are called **interjections**.

Among the interjections often used are, *O, oh, ah, ay, alas, hurrah, hark, lo, pshaw*.

An interjection is a word used to express sudden or strong feeling.

ORAL AND WRITTEN EXERCISES

I. Select the interjections in the following sentences :

1. Hark ! I hear the tramp of thousands,
And of armed men the hum ;
Lo ! a nation's hosts have gathered
Round the quick, alarming drum.
— BRET HARTE.
2. Ay, tear her tattered ensign down !
Long has it waved on high,
And many an eye has danced to see
That banner in the sky. — O. W. HOLMES.
3. Oh, a dainty plant is the ivy green
That creepeth o'er ruins old !
— CHARLES DICKENS.
4. O Lady Moon, your horns point toward the east :
Shine, be increased ;
O Lady Moon, your horns point toward the west ;
Wane, be at rest. — CHRISTINA ROSSETTI.
5. The little birds, how sweet they sing,
Oh ! let them joyous live ;
And do not seek to take the life
That you can never give.
— THOMAS COLESWORTHY.
6. I felt you push, I heard you call,
I could not see yourself at all —
O wind, a-blowing all day long ;
O wind, that sings so loud a song !
— ROBERT LOUIS STEVENSON.

What punctuation mark follows the interjections in the first selection? in the second and third? Notice that no punctuation mark follows immediately after the interjection *O* in the fourth selection. Compare this with the *O* in the sixth selection. In these two cases the *O* is used as part of the term of address, *O Lady Moon, O wind*. When used as part of a term of address, *O* is not followed by any punctuation mark. With this exception, interjections are usually followed by an exclamation point or by a comma.

O is always written with a capital letter. *Oh* is capitalized only when it begins a sentence or a line of poetry.

II. Write five or six sentences in each of which you use an interjection. In one or two of your sentences use *O* as part of a term of address.

178. SUMMARY OF DEFINITIONS OF PARTS OF SPEECH

1. A **noun** is a word used to name a person, a place, or a thing.

A **proper noun** is a word used to name a particular person, place, or thing.

A **common noun** is a word used to name any one of a class of persons, places, or things.

2. A **pronoun** is a word used in place of a noun.

3. An **adjective** is a word that describes or limits the meaning of a noun or a pronoun.

4. A **verb** is a word that makes an assertion.
5. An **adverb** is a word that modifies a verb, an adjective, or another adverb.
6. A **preposition** is a word that introduces a phrase, and that shows the relation between the principal word of the phrase and some other word in the sentence.
7. A **conjunction** is a word that connects words or groups of words.
8. An **interjection** is a word that expresses sudden or strong feeling.

179. PARTS OF SPEECH — REVIEW

Give the part of speech of each word in the following sentences :

1. Humpty Dumpty sat on the wall,
Humpty Dumpty had a great fall.
— MOTHER GOOSE.
2. The sleeping fox catches no chickens.
— PROVERB.
3. Bread is the staff of life. — SWIFT.
4. God made the country and man made the town.
— COWPER.
5. Diligence is the mother of good luck.
— FRANKLIN.
6. Laugh and the world laughs with you.
E. W. WILCOX.
7. A crown is no cure for a headache. — PROVERB.

8. God called the light day, and the darkness he called night. — BIBLE.

9. He laughs best who laughs last. — PROVERB.

10. The bluebird carries the sky on his back.
— THOREAU.

11. They conquer who believe they can.
— VERGIL.

12. Noiseless falls the foot of time.
— W. R. SPENCER.

13. The truth shall make you free. — BIBLE.

14. Help thyself and God will help thee.
— HERBERT.

15. Perseverance is the road to success.
— PROVERB.

16. A sunny temper gilds the edges of life's blackest clouds.
— GUTHRIE.

17. A wise man changes his mind, but a fool never will.
— FRANKLIN.

18. Honor thy father and thy mother. — BIBLE.

19. The winds and the waves are always on the side of the ablest navigators.
— GIBBON.

180. WORD PICTURES

I. *The plowman homeward plods his weary way.*

Write a description of the picture that comes to your mind when you read the sentence above. Tell what time of day it is, what the man has been doing to make him weary, what sights he sees, what sounds he hears, how he feels that his work

is over and that he can turn homeward, what he will find at home, and anything else that it suggests to you.

A certain pupil, when this exercise was given to his class, wrote the following paragraph :

THE PLOWMAN HOMEWARD PLODS HIS WEARY WAY

The picture that comes to my mind is that of an old farmer driving his horses along a rough, country road after a hard day's work. The sun is setting, and the crickets in the dusty grass by the roadside are beginning to chirp. In the distance I can see the farmhouse with the old apple orchard back of it. The farmer has a corn-cob pipe in his mouth and is enjoying a good smoke.

II. Write a description of the picture that is brought to your mind by each of the following sentences :

1. The lowing herd winds slowly o'er the lea.
— GRAY.
2. The haymakers are resting under the hedge.
— KINGSLEY.
3. In the moonlight the shepherds,
Soft lulled by the rills,
Lie wrapped in their blankets
Asleep on the hills. — MATTHEW ARNOLD.
4. The little bird sits at his door in the sun.
— LOWELL.

181. A POEM FOR STUDY

COLUMBUS

Behind him lay the gray Azores,
Behind the Gates of Hercules;
Before him not the ghost of shores,
Before him only shoreless seas.
The good mate said: "Now must we pray,
For lo! the very stars are gone.
Brave Admiral, speak, what shall I say?"
"Why, say, 'Sail on! sail on! and on!'"

"My men grow mutinous day by day;
My men grow ghastly wan and weak."
The stout mate thought of home; a spray
Of salt wave washed his swarthy cheek.
"What shall I say, brave Admiral, say,
If we sight naught but seas at dawn?"
"Why, you shall say at break of day,
'Sail on! sail on! sail on! and on!'"

They sailed and sailed, as winds might blow,
Until at last the blanched mate said:
"Why, now not even God would know
Should I and all my men fall dead.
These very winds forget their way,
For God from these dread seas is gone.
Now speak, brave Admiral, speak and say —"
He said: "Sail on! sail on! and on!"

They sailed. They sailed. Then spake the mate :
"This mad sea shows his teeth to-night.
He curls his lip, he lies in wait,
With lifted teeth, as if to bite !
Brave Admiral, say but one good word :
What shall we do when hope is gone ?"
The words leapt like a leaping sword :
"Sail on ! sail on ! sail on ! and on !"

Then, pale and worn, he kept his deck,
And peered through darkness. Ah, that night
Of all dark nights ! And then a speck —
A light ! a light ! a light ! a light !
It grew, a starlit flag unfurled !
It grew to be Time's burst of dawn.
He gained a world ; he gave that world
Its grandest lesson : "On, sail on !"

— JOAQUIN MILLER.

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From what port did Columbus sail ? in what direction ? Where are the Azores ? By what other name do we know the "Gates of Hercules" ? Why does the poet call the sea *shoreless* ? What reasons does the mate give for turning back ? What other reason, which he doesn't mention, has he ? Why did the men grow mutinous ? How serious a matter is that ?

What is meant by "They sailed and sailed *as winds might blow*" ? Why did the mate think

that God did not watch over those seas? Why does he call them *dread*? How did the people of Columbus's day feel about the sea?

Read the lines in the fourth stanza that show that it was a stormy night. What line in the fifth stanza emphasizes this fact? Try to see the scene as the poet saw it — Columbus, worn out and with all his crew against him, pacing the deck in the darkness and storm. Contrast with this his feelings when the storm died down, the daylight came, and he saw land. Read the lines that give these two pictures.

Tell in your own words what "that grandest lesson" is that Columbus taught the world. What traits of his character does the poem show? Read the lines that prove your answer.

182. CHARACTER SKETCH

Write a short composition, taking for your subject:

Why Columbus Succeeded

Take it for granted that every one knows the details of Columbus's expedition, and confine yourself to the traits of character that made him succeed.

Prove every statement that you make. For instance, if you say that Columbus was fearless, give an illustration that proves the fact.

Consult your histories or any other books containing information about Columbus.

183. ADDITIONAL SENTENCES FOR DRILL

PUNCTUATION AND CAPITALIZATION

Account orally for every capital letter and punctuation mark, and write the sentences from dictation as your teacher directs :

1. Don't cross the bridge till you come to it.
2. There's no royal road to learning.
3. General Grant said, "Let us have peace !"
4. Pride costs more than hunger, thirst, and cold.
5. Ignorance of one's misfortunes is clear gain.
6. Sleep, my little one ; sleep, my pretty one, sleep.
7. On April 19, 1775, was fired the first shot of the Revolution.
8. Nothing's so hard but search will find it out.
9. The bee's honey does not atone for its sting.
10. "I shine," says the sun, "to give the world light."
11. With what slow steps, O moon, thou climbst the sky !
12. Our forefathers fought, bled, and died for liberty.
13. Daniel Defoe's "Robinson Crusoe" is one of the best stories ever written.
14. A man's only real possession is his character.
15. 'Tis well to be merry and wise.
16. 'Tis well to be honest and true.
17. Night hangs in silence o'er the sleeping earth.
18. "The greatest of faults," said Carlyle, "is to be conscious of none."

18. You moon, have you done something wrong in
heaven

That God has hidden your face ?

19. We should ask ourselves each night, "What
good thing have I done to-day ?"

20. Cheerfulness, helpfulness, and honesty are good
companions to take with one through life.

21. It was formerly a six or seven days' journey by
stage from New York to Boston. It is now a six or
seven hours' journey by rail.

22. An old proverb says, "Procrastination is the
thief of time."

23. Be not false, unkind, or cruel.

24. He who walks only where he sees men's tracks
will not be likely to make discoveries.

25. Do you know what is meant by the proverb,
"They that touch pitch will be defiled" ?

26. Bear ye one another's burdens.

27. Twinkle, twinkle, little star,
How I wonder what you are !

28. An honest man's the noblest work of God.

29. The knights' motto was, "Live pure lives, speak
true words, right wrongs."

30. O lady moon, how fair and bright
You make the dark and lonely night !

31. Wisdom's ways are ways of pleasantness.

32. When the Breton sailor puts to sea his prayer is,
"Keep me, O Lord, for my boat is so small and thy
ocean is so wide."

33. He who shall hurt the little wren.
Shall ne'er be loved again by men.
34. Think the truth, speak the truth, act the truth.
35. Nelson's last words were, "Thank God, I have done my duty."
36. What do you want, O lonely night,
That you wail the long hours through?
37. And God said, "Let there be light."
38. None are so deaf as those who won't hear.
39. It requires a good strong man to say, "I was mistaken and I am sorry."
40. Order is heaven's first law.
41. What good hast thou done with thy life?
42. A man's house is his castle.
43. Good health and good sense are two of life's greatest blessings.
44. All the king's horses and all the king's men
Couldn't put Humpty Dumpty together again.
45. Liberty and union, now and forever, one and inseparable.
46. "I shall try," said the New Year, "to leave men wiser than I find them."
47. Keep your friends by fidelity, conquer your foes by kindness, win all by goodness and courtesy.
48. Jack, be nimble! Jack, be quick!
49. Any coward can fight a battle when he's sure of winning. Give me the man who has pluck to fight when he's sure of losing.
50. Let's speak of all the best we can.

ANALYSIS

State concerning each sentence whether it is declarative, interrogative, imperative, or exclamatory, and give your reason. Give also the complete subject, the complete predicate, the simple subject, and the simple predicate :

1. A wise son maketh a glad father.
2. A true gentleman never neglects courtesy in little things.
3. After an unselfish deed the heart is light.
4. God grant us peace !
5. Be strict with yourself.
6. Be charitable toward others.
7. Do men gather grapes from thorns or figs from thistles ?
8. How wonderful is sleep !
9. To the cold December heavens
Come the pale moon and the stars.
10. How beautiful is spring !
11. Straight is the line of duty.
12. Silent, and soft, and slow
Descends the snow.
13. Never lose a chance of doing a kind deed.
14. A merry heart maketh a cheerful countenance.
15. The world with its thousand interests and occupations is a great school.
16. Hast thou been true this day in word and deed ?
17. In the infinite meadows of heaven blossom the lovely stars.

18. Out of the sea rose the sun.
19. Like the wings of sea birds flash the white caps of the sea.
20. A stout heart conquers bad luck.
21. How great a fire a little spark kindleth !
22. The love of money is the root of all evil.
23. In God we trust.
24. Faithfulness to duty brings its reward.
25. Take time by the forelock.
26. In the heart of each seed a little plant is buried.
27. Each day in thy life is a leaf in thy history.
28. Faithfulness in little matters fits one for heroism in great trials.
29. By diligence and patience the mouse bit in two the cable.
30. Venture not all in one boat.
31. The gifts of a bad man bring no good with them.
32. To some men are given ten talents.
33. In all climates spring is beautiful.
34. Keen blows the northern blast.
35. Do not make a mountain of a molehill.
36. Just are the ways of heaven.
37. Kind words do not wear out the tongue.
38. By the faults of others wise men correct their own.
39. The pleasantest things in the world are pleasant thoughts.
40. The sleep of a laboring man is sweet.
41. In union is strength.
42. The path of duty leads to happiness.

43. My tongue within my lips I rein.
44. Do not look a gift horse in the mouth.
45. Blessed are the merciful.
46. Of saving comes having.
47. No truly great man ever thought himself great.
48. What a wonderful gift to man are the forests !
49. Men of few words are the best men.
50. Out of the shadows of the night
The world rolls into the light !

PARTS OF SPEECH

Give the part of speech of every word in the following sentences :

1. Old friends are best.
2. The gentle dew refreshes the parched grass.
3. Unjust gains give short-lived pleasures.
4. The Lord loveth a cheerful giver.
5. Deliver us from evil.
6. Ill habits gather by unseen degrees.
7. Blow, wind, blow !
Drift the flying snow.
8. An easy conscience makes a soft pillow.
9. The bloom of the rose passes quickly away.
10. Books are our steadfast friends.
11. Content makes poor men rich.
12. Great oaks from little acorns grow.
13. Beggars must not be choosers.
14. Lead us not into temptation.
15. The path of industry is the path to success.

16. Small cheer and great welcome make a very merry feast.

17. The battle is not always to the strong.

18. No man is a just judge of his own works.

19. Go to the ant, thou sluggard.

20. Unless we sow we shall not reap.

21. Love lightens all labor and pain.

22. My country is the world; my countrymen are all mankind.

23. Envy never dwells in noble breasts.

24. Care and diligence bring luck.

25. You can always find faults if you look for them.

26. Grievous words stir up anger.

27. Second thoughts are ever wiser.

28. You cannot govern others unless you can govern yourself.

29. Victory belongs to the persevering.

30. Thou art gracious and merciful, O Lord.

31. The shallows murmur but the deeps are dumb.

32. He that wants the kernel must crack the nut.

33. A kind word is never thrown away.

34. Beautiful things are not always good, but good things are always beautiful.

35. Do not play with edged tools.

36. All things are easy that are done willingly.

37. The star-spangled banner bring hither.

38. When the sun shines the mist clears away.

39. All great achievements are the result of patient work.

40. I have a little shadow that goes in and out with me.

41. How beautiful is the rain !

42. He who seeks trouble never misses it.

43. Success will come when it is earnestly sought.

44. Idleness and ignorance are the parents of many evils.

45. Our happiness and our unhappiness are often the result of our own actions.

46. God rules the world which he created.

47. Under a spreading chestnut tree
The village smithy stands.

48. The breaking waves dashed high
On a stern and rock-bound coast.

49. I stand in the cold, gray weather,
In the white and silvery rain ;
The great trees huddle together
And sway with the windy strain.

50. For peace and for plenty, for freedom, for rest,
For joy in the land from the East to the West,
For the dear starry flag with its red, white, and
blue,
We thank Thee from hearts that are tender and
true.

INDEX

- A, an*, 70, 209.
A Stitch in Time Saves Nine, 256.
 Abbreviations, 14, 89, 102.
Abraham Lincoln, Story of, 10.
 Accent mark, 127.
Accept, except, correct use of, 273.
 Acting a story, *see* Dramatization.
 Addressing envelopes, 102.
 Adjective, defined, 208, 209.
 proper use of, 212.
 review of, 227.
 same word used as noun and, 224.
 Adverb, 248, 249.
 Æsop, quoted, 70, 97-99, 112, 113, 146, 247, 248, 251, 279.
 Affirmative argument, 189.
 Alexander, Cecil F., quoted, 211.
 Alfred, King, quoted, 84.
 Allingham, William, quoted, 21, 23.
Almost, most, correct use of, 254.
 Analysis of sentence, 162.
 drill in, 294.
 review of, 184, 255.
 Andersen, Hans Christian, quoted, 92, 93, 106, 211.
Anecdote of Darwin, 280.
Anthony-over (Edward Eggleston), 128.
 Apostrophe, in contractions, 10, 57.
 in plural possessives, 79.
 in singular possessives, 74.
 not used in possessives of pronouns, 205.
Ar, suffix, 240.
Arab and the Pearls, The, 265.
Are, is, correct use of, 17, 18.
 Argument, 189.
 Arnold, George, quoted, 185, 272.
 Arnold, Matthew, quoted, 287.
 Articles, 70, 209.
At the Little Boy's Home (Laura E. Richards), 2.
 Audubon, John J., quoted, 110.
 Aurelius, Marcus, quoted, 150, 201.
 Babcock, Malthie, quoted, 211.
 Baldwin, James, quoted, 237, 238.
 Bangs, John Kendrick, quoted, 110.
 Barton, Bernard, quoted, 53.
 Beecher, Henry Ward, quoted, 60, 87, 179, 185, 196.
Besieged by a Bear, 76.
 Bible, quoted, 52, 61, 66, 67, 76, 86, 105, 106, 122, 123, 145, 151, 163, 164, 175, 179, 180, 184, 185, 196, 201, 211, 225, 226, 233, 237, 251, 272, 286.
 Billings, Josh, quoted, 196.
 Bird, description of a, 111.
Bird Enemies (John Burroughs), 150.
 Blaine, James G., quoted, 239.
Bob (Alfred Ollivant), 26.
 Body of letter, 95.
 Bonar, Horatius, quoted, 251.
 Books, titles of, 30.
Boy's Song, The (James Hogg), 8.
 Boyesen, H. H., quoted, 117.
 Brontë, Charlotte, quoted, 212.
Brook, The (Alfred Tennyson), 138.

- Brooks, C. T., quoted, 180.
 Bryant, William Cullen, quoted, 39.
 Bulwer, quoted, 225.
 Bunner, H. C., quoted, 122.
 Bunyan, John, quoted, 201.
Buried Treasure, The (Æsop), 97.
Buried Treasure, The (Edgar Allan Poe), 230.
 Burns, Robert, quoted, 123.
 Burroughs, John, quoted, 1, 211.
 Business letters, 220, 234.
 Byron, M. C., quoted, 17.
- Can, may*, correct use of, 112.
- Capital letter,
 beginning, first word of direct quotation, 85.
 first word of line of poetry, 9.
 first word of sentence, 7.
 names of days of week, 37.
 names of God, 13.
 names of holidays, 37.
 names of months of year, 37.
 names of particular places, 20.
 names of persons, 12.
 personified words, 71.
 proper nouns, 194.
 words derived from proper nouns, 29.
- drill in, 160, 291.
 for initials, 13.
 for titles of books, 30, 31.
 for titles of persons, 14.
 for word *I*, 16.
 for word *O*, 16, 284.
 review of, 52, 110.
 summary of rules, 52.
- Carlyle, Thomas, quoted, 175, 201, 291.
 Carroll, Lewis, quoted, 24, 71, 197, 206.
 Cary, Henry, quoted, 184.
 Cervantes, quoted, 175, 226.
 Character study, 11, 12, 27, 35, 82, 183, 290.
Charge of the Light Brigade, The (Alfred Tennyson), 169.
 Charron, Pierre, quoted, 239.
 Child, Lydia Maria, quoted, 192.
- Christopher Columbus* (Edward Eggleston), 40.
 Cicero, quoted, 60, 185.
Cinderella, 111.
 Clark, L., quoted, 192.
 Clay, Henry, quoted, 84.
 Coleridge, Samuel T., quoted, 54.
 Colesworthy, Thomas, quoted, 283.
 Colton, C. C., quoted, 164.
Columbus (Joaquin Miller), 288.
 Comma, after *yes* and *no*, 147.
 in a series of words or phrases, 150.
 in address, 144.
 in divided quotations, 105.
 separating direct quotation from rest of sentence, 85.
 separating parts of date, 89.
 separating parts of long sentence, 54 note.
- Comparison, 41, 72, 111, 116, 117, 119.
 Complete predicate, 260.
 Complete subject, 260.
 Complimentary ending, of letter, 95.
- Composition, oral, on :
 bird, 112.
 Bob, 27.
 brave deed, 158.
 dog, 27.
 Elizabeth Zane, 189.
 game, 131.
 joke, 281.
 kind deed, 11.
 person, 42.
 Wind and Sun, The, 73.
- Composition, written, model for, 26.
 on brave deed, 158.
 brook, 141.
 dog, 28.
 Elizabeth Zane, 190.
 favorite game, 131.
 first fishing excursion, 165.
 narrow escape, 268.
 Old Ironsides, 259.
 original fable, 87.
 rescue, 32.

Composition (Continued) :

- on stitch in time, 256.
- trip, 165.
- two goats, 59.
- woodcutter, 88.
- youthful experience of adult, 281.
- placing on page, 28.
- Conclusion, 166.
- Conjunction, 277, 278.
- Contractions, 10, 25, 57, 58, 109, 167, 205.
- Conversation, 100, 106, 114, 155, 229, 245-247, 265.
- Cornwall, Barry, quoted, 216-218.
- Correct use of :
 - a, an*, 70.
 - accept, except*, 273.
 - do, did, done*, 108.
 - don't, doesn't*, 109.
 - is, are*, 17.
 - its, it's*, 205.
 - let, leave*, 36.
 - lie, lay*, 136.
 - may, can*, 112.
 - most, almost*, 254.
 - pronouns, 204.
 - see, saw, seen*, 44.
 - sit, sat, set*, 167.
 - teach, learn*, 124.
 - their, there*, 65.
 - was, were*, 24.
- Cowper, William, quoted, 145, 285.
- Coyote, The*, 207.
- Curtis, George William, quoted, 279.
- Dante*, quoted, 251.
- Dates, how written, 88.
- of letters, 94 note.
- Dawson, George, quoted, 226.
- Days, names of, 37.
- De Amicis, Edmondo, quoted, 181, 182.
- Debate on *Elizabeth Zane*, 189.
- Decatur, Stephen, quoted, 279.
- Declarative sentence, 121.
- Deity, capital letter for, 13.
- Description, 1, 2, 9, 23, 27, 41,

- 42, 67, 77, 78, 111, 112, 116, 119, 141, 157, 158, 166, 188, 206, 207, 208, 259, 286, 287.
- Diacritical marks, 127.
- Dickens, Charles, quoted, 77, 210, 283.
- Dictionary, use of, 42, 62, 127.
- Did, done*, correct use of, 108.
- Direct quotations, 83, 85.
- Discovery of the North Pole, The*, 214.
- Divided quotation, 104.
- Do, does, did, done*, correct use of, 108.
- Dr. Goldsmith's Medicine* (James Baldwin), 237.
- Doleken, H. W., quoted, 61.
- Dolly the Milkmaid* (Æsop), 112.
- Don't, did*, correct use of, 108.
- Don't, doesn't*, correct use of, 109.
- Dramatization, stories for :
 - Buried Treasure, The*, 97.
 - Finest Lesson of the Year, The*, 181.
 - Three Boxes, The*, 263.
 - Twelve Months, The*, 241.
 - Two Gifts, The*, 48.
- Eggleston, Edward, quoted, 40, 41, 118, 128, 129, 186-188, 193, 282.
- Elf-man, The* (John Kendrick Bangs), 110.
- Elizabeth Zane* (Edward Eggleston), 186.
- Emerson, Ralph Waldo, quoted, 105, 210, 226, 279.
- Envelopes, how to address, 102.
- Er*, suffix, 240.
- Except, accept*, correct use of, 273.
- Exclamation point, 121, 122.
- Exclamatory sentence defined, 121.
- subject of, 180.
- Explanation, 129, 131, 134, 135.
- Expression, variety of, 19, 83, 100, 108, 130, 141, 155.

- Fables :**
Buried Treasure, The, 97.
Dolly the Milkmaid, 112.
Lion and the Mouse, The, 247.
 original, 73, 87, 147.
Two Buckets, The, 146.
Wind and the Sun, The, 70.
Woodcutter, The, 87.
Fairy Folk (William Allingham), 23.
 Field, Eugene, quoted, 151.
 Figures, plurals of, 133.
Finest Lesson of the Year, The (Edmondo de Amicis), 181.
First Fishing Excursion, My (John G. Whittier), 165.
First Flying Lesson, The, 120.
First Steamboat, The (Edward Eggleston), 193.
 Formal notes, 274.
 Foster, Stephen C., quoted, 164.
 Franklin, Benjamin, quoted, 34, 35, 86, 122, 156, 163, 210, 237, 240, 279, 285, 286.
 Friendly letters, 234.
 Game, description of a, 128.
 guessing, 58.
 Garfield, James A., quoted, 86, 279.
 Gibbon, Edward, quoted, 286.
 Gladden, Washington, quoted, 212.
 Goethe, J. W. von, quoted, 185, 202.
 Goldsmith, Oliver, quoted, 233.
Good, compared, 72 note.
 Grant, U. S., quoted, 291.
 Gray, Thomas, quoted, 287.
 Grenfell, Wilfred T., quoted, 151.
 Guessing game, 58.
Gulf in the Forum, The (Livy), 157.
 Guthrie, Thomas, quoted, 286.
Gypsy (Thomas Bailey Aldrich), 133.
 Hale, E. E., quoted, 180.
 Hale, Nathan, quoted, 86.
 Haliburton, T. C., quoted, 179.
 Hamilton, quoted, 236.
 Harris, Joel C., quoted, 81, 82.
 Harte, Bret, quoted, 283.
 Hartog, P. J., quoted, 125, 126.
 Hawthorne, Nathaniel, quoted, 224, 225.
 Heading of a letter, 94.
Hemans, Felicia, quoted, 63, 64.
 Henley, W. E., quoted, 180.
 Herbert, George, quoted, 180, 286.
 Herford, Oliver, quoted, 168.
 Herrick, Robert, quoted, 38, 279.
 Higginson, Thomas Wentworth, quoted, 29.
 Hogg, James, quoted, 8, 9.
 Holland, J. G., quoted, 10, 11, 236.
 Holmes, Oliver Wendell, quoted, 168, 257, 258, 283.
 Homonyms, 60, 65, 66, 156, 191, 192.
 Houghton, Lord, quoted, 168.
How Br'er Rabbit Lost his Fine Bushy Tail (Joel Chandler Harris), 81.
 Hyphen, use of, 152.
I, capital for, 16.
I, me, correct use of, 204.
Im, prefix, 215.
 Imperative sentence, 121.
 subject of, 178.
In, prefix, 215.
 Indention of paragraph, 19, 28, 32, 142, 147.
 Indirect quotations, 83.
 Informal notes, 274.
 Ingelow, Jean, quoted, 192.
 Initials, 12, 13.
 Interjection, 282.
 Interrogation point, 7.
 Interrogative sentence, 121.
 subject of, 176.
Ir, prefix, 214.
 Irregular plurals, 69.
Is, are, correct use of, 17, 18.
 Isaacs, Abram S., quoted, 263, 264.
It's, its, correct use of, 205.

- Jackson, Helen Hunt, quoted, 39, 225.
- Jefferson, Thomas, quoted, 105, 184, 201, 250.
- Jokes, 281.
- Kempis, Thomas à, quoted, 251.
- Key, Francis Scott, quoted, 57.
- King, Thomas Starr, quoted, 163, 234.
- Kingsley, Charles, quoted, 145, 287.
- Kipling, Rudyard, quoted, 25.
- Lagerlöf, Selma, quoted, 87.
- Landing of the Pilgrim Fathers, The* (Felicia Hemans), 63.
- Lay, lie*, correct use of, 136.
- Lear, Edward, quoted, 71, 251.
- Learn, teach*, correct use of, 124.
- Leave, let*, correct use of, 36.
- Lesson in Courtesy, A* (Edward Eggleston), 282.
- Lesson in Generosity, A* (P. J. Hartog), 125.
- Let, leave*, correct use of, 36.
- Letter, arrangement of parts of, 96.
 business, 220, 234.
 envelope, 102.
 formal and informal, 274.
 friendly, 234.
 original, 96.
 parts of, 94.
 study of, 93.
 writing of, 91, 101, 112.
- Letters, plurals of, 133.
- Lie, lay*, correct use of, 136.
- Lincoln, Abraham, quoted, 86, 164, 198.
 story of, 10.
- Leon and the Mouse, The* (Æsop), 247.
- Livy, quoted, 157.
- Longfellow, Henry Wadsworth, quoted, 16, 84, 114-116, 175, 179, 180, 185, 211, 251, 272.
- Lovelace, R., quoted, 226.
- Lowell, James Russell, quoted, 38, 105, 153, 154, 175, 287.
- Macaulay, Thomas B., quoted, 175.
- Mackay, Charles, quoted, 18, 212.
- Mann, Horace, quoted, 76, 239.
- Massinger, P., quoted, 239.
- May, can*, correct use of, 112.
- Me, I*, correct use of, 204.
- Memorizing, 8, 9, 23, 38, 39, 65, 140, 169, 172, 218, 259.
- Macmac Fare, A* (Henry van Dyke), 134.
- Miller, Joaquin, quoted, 288, 289.
- Mills, Enos A., quoted, 206.
- Model for composition, *Bob*, 26.
- Modifiers, 208, 248, 260.
- Mohammed, quoted, 225, 239.
- Montagu, Lady Mary, quoted, 122.
- Montgomery, quoted, 202.
- Months, names of, 37.
- Moore, Clement, quoted, 25, 174.
- More, quoted, 238.
- Morris, George P., quoted, 123.
- Most, almost*, correct use of, 254.
- Mother Goose, quoted, 16, 37, 66, 122, 123, 163, 233, 237, 238, 285.
- Moultrie, J., quoted, 66.
- My First Fishing Excursion* (John G. Whittier), 165.
- Names of persons, 12, 13.
- Napoleon and the Drummer Boy*, 144.
- Narration, 3, 5, 11, 27, 28, 32, 35, 46, 56, 59, 64, 73, 77, 83, 88, 126, 146, 148, 157, 158, 165-167, 176, 183, 188, 190, 198, 218, 229, 238, 252, 256, 257, 268, 281.
- Narrow Escape, A*, 269.
- Negative argument, 189.
- Nelson, H., quoted, 293.
- Newman, Cardinal, quoted, 179.
- No*, comma used after, 147.

- Noblest Deed, The*, 228.
 Notes, formal and informal, 274.
 Noun, common, 194.
 defined, 68, 194.
 proper, 194.
 review of, 227.
 singular and plural, 68.
 same word used as adjective and, 224.
- O, capital letter for, 16, 284.
Old Ironsides (Oliver Wendell Holmes), 257.
 Ollivant, Alfred, quoted, 26.
 Or, suffix, 240.
 Oral composition on :
 bird, 112.
 Bob, 27.
 brave deed, 158.
 dog, 27.
 Elizabeth Zane, 189.
 game, 131.
 joke, 281.
 kind deed, 11.
 person, 42.
 Wind and Sun, The, 73.
 Original fables, 73, 87, 147.
 Original letters, 96.
Oriole's Nest, The, 79.
 Osgood, Frances S., quoted, 212.
 Outlines, 23, 28, 32, 125, 126, 131, 147, 166, 172, 190, 191, 229.
- Paragraph, indentation of, 19, 28.
 study of, 11, 18, 19, 46, 73, 88, 108, 131, 146, 147, 148, 166, 215, 229.
 Parts of speech, 192.
 review of, 255, 296.
 summary of definitions of, 284.
 Pascal, Blaise, quoted, 272.
 Past time, 45, 108, 136.
Patient Cat, The (Laura E. Richards), 54.
 Period, after abbreviated title, 14.
 after declarative sentence, 120.
 after initial, 13.
 after statement, 7.
 Personification, 70, 71.
 Phrases, 266.
- Picture study :
 Busy Little Carpenter, The, 148, 149.
 Children of the Sea, 4, 5.
 Embarrassing Situation, An, 106, 107.
 kinds of sentences, 122.
 Little Woodchopper, The, 176, 177.
 Narrow Escape, A, 268, 269.
 Organ Grinder, The, 218, 219.
 Rescue, The, 32, 33.
 Title to be Supplied, 252, 253.
 Two Goats, The, 59.
 When Tommy Ran Away, 46, 47.
 Places, capitals for names of, 20.
 Plural words, defined, 17.
 formation of, 68.
 irregular, 69.
 possessive, 79, 132.
 Plurals of letters and figures, 133.
 Poe, Edgar Allan, quoted, 230.
 Poems for study :
 Boy's Song, 8.
 Brook, The, 138.
 Charge of the Light Brigade, The, 169.
 Columbus, 288.
 Elf-man, The, 110.
 Fairy Folk, 21.
 Landing of the Pilgrim Fathers, The, 63.
 Old Ironsides, 257.
 Sea, The, 216.
 Village Blacksmith, The, 114.
 Yussouf, 153.
 Poetry, writing of, 9, 142.
 Pollock, quoted, 279.
 Pope, Alexander, quoted, 179.
 Possessives, 74, 79, 132, 204.
 Predicate, complete, 260.
 defined, 163.
 simple, 260.
 Prefixes, defined, 214.
 Preposition, defined, 270, 271.
 Present time, 45, 108, 136.
 Pronouns, correct use of, 204.
 defined, 200.
 list of, 201.
 possessive form of, 204.

- Pronunciation**, 127, 128.
- Proverbs**, 7, 18, 57, 60, 61, 67, 75, 76, 105, 106, 122, 123, 163, 164, 173, 174, 175, 179, 184, 185, 196, 201, 211, 212, 226, 229, 233, 234, 236, 237, 239, 250, 251, 256, 257, 261, 262, 272, 279, 285, 286, 292.
- Provincial Muster, The* (Hawthorne), 225.
- Punctuation**, apostrophe, 10, 57, 74, 79, 205.
- capitals**, 7, 9, 12, 13, 14, 16, 20, 29, 30, 31, 37, 52, 71, 85, 110, 160, 194, 284, 291.
- comma**, 54, 85, 89, 105, 144, 147, 150.
- drills**, 110, 120, 122, 160, 291.
- exclamation point**, 121, 122.
- hyphen**, 152.
- interrogation point**, 7.
- period**, 7, 13, 14, 120.
- quotation marks**, 31, 85, 104, 105, 198, 199.
- summary**, 159.
- Pyle, Katherine**, quoted, 272.
- Quotation marks**, for direct quotation, 85.
- for divided quotations**, 104, 105.
- for titles of books**, 31.
- for quotations within quotations**, 199.
- single**, 198.
- Quotations**, direct and indirect, 83, 85.
- divided**, 104.
- within a quotation**, 198.
- Raleigh, Walter**, quoted, 123.
- Rapid Traveler, A* (John J. Audubon), 110.
- Reproduction**, stories for:
- Abraham Lincoln*, 10.
- Anecdote of Darwin*, 280.
- At the Little Boy's Home*, 2.
- Besieged by a Bear*, 76.
- Bob*, 26.
- Christopher Columbus Risdale*, 40.
- Dr. Goldsmith's Medicine*, 237.
- Elizabeth Zane*, 186.
- Finest Lesson of the Year, The*, 181.
- Gulf in the Forum, The*, 157.
- How Br'er Rabbit Lost his Fine Bushy Tail*, 81.
- Noblest Deed, The*, 228.
- Patient Cat, The*, 54.
- Saved by a Spider*, 148.
- Story of Longfellow*, 197.
- Turning the Grindstone*, 34.
- Review**, of analysis of sentence, 184, 294.
- of nouns and adjectives**, 227.
- of parts of speech**, 255, 284, 285, 296.
- of possessive plurals**, 132.
- of punctuation and capitalization**, 52, 110, 159, 291.
- of verbs**, 238.
- Rhythm**, 142.
- Richards, Laura E.**, quoted, 2, 3, 54, 55, 118.
- Riley, James Whitcomb**, quoted, 251.
- Robin Hood*, 18.
- Roosevelt, Theodore**, quoted, 53, 106.
- Roscommon, W. D.**, quoted, 279.
- Rossetti, Christina G.**, quoted, 39, 44, 283.
- Rural Free Delivery System**, 103.
- Ruskin, John**, quoted, 122, 185, 237.
- Sailor Birds, The*, 277.
- St. Francis of Assisi**, quoted, 122.
- St. Just**, quoted, 240.
- St. Paul**, quoted, 145.
- Saint Valentine*, 53.
- Salutation**, of letters, 95.
- Saved by a Spider*, 148.
- Saw*, correct use of, 44.
- Schiller, J. C. F.**, quoted, 175.

- Schoolroom, The* (Charles Dickens), 77.
 Scott, Walter, quoted, 233.
Sea, The (Barry Cornwall), 216.
See, seen, correct use of, 44.
 Selden, John, quoted, 226.
 Sentence, analysis of, 162, 184, 294.
 declarative, 121.
 defined, 6.
 exclamatory, 121.
 imperative, 121.
 interrogative, 121.
 study of, 5.
 topic, 215.
 written, 6, 7.
 Sentences for drill, 291.
 Series of words, 150.
Set, correct use of, 167.
 Shakespeare, William, quoted, 163, 179, 180, 202.
 Shanly, C., quoted, 175.
 Shelley, Percy B., quoted, 18.
 Sherman, Frank Dempster, quoted, 38, 39, 225, 239.
 Signature of letter, 95.
 Simple predicate, 260.
 Simple subject, 260.
 Single quotation marks, 198.
 Singular nouns, 68.
 possessives of, 75.
 Singular words, 17.
Sir Philip Sidney, 199.
Sit, sat, set, correct use of, 167.
 Smiles, Samuel, quoted, 210, 212.
 Smith, Samuel F., quoted, 76, 192.
 Socrates, quoted, 250.
 Southey, Robert, quoted, 180.
 Spelling, 53, 146, 238, 240.
 Spencer, W. R., quoted, 286.
 Spurgeon, C. H., quoted, 196, 233.
 Stanley, quoted, 279.
 Stanzas, 9.
 Statements, 6.
 Sterne, Laurence, quoted, 212.
 Stevenson, Robert Louis, quoted, 168, 175, 197, 200, 233, 283.
 Stories for dramatization :
 Buried Treasure, The, 97.
 Finest Lesson of the Year, The, 181.
 Three Boxes, The, 263.
 Twelve Months, The, 241.
 Two Gifts, The, 48.
 Stories, for reproduction :
 Abraham Lincoln, 10.
 Anecdote of Darwin, 280.
 At the Little Boy's Home, 2.
 Besieged by a Bear, 76.
 Bob, 26.
 Christopher Columbus Risdale, 40.
 Dr. Goldsmith's Medicine, 237.
 Elizabeth Zane, 186.
 Finest Lesson of the Year, The, 181.
 Gulf in the Forum, The, 157.
 How Br'er Rabbit Lost his Fine Bushy Tail, 81.
 Noblest Deed, The, 228.
 Patient Cat, The, 54.
 Saved by a Spider, 148.
 Story of Longfellow, 197.
 Turning the Grindstone, 34.
 Stories for study :
 Abraham Lincoln, 10.
 Arab and his Pearls, The, 265.
 At the Little Boy's Home, 2.
 Bird Enemies, 150.
 Bob, 26.
 Christopher Columbus Risdale, 40.
 Discovery of the North Pole, The, 214.
 Elizabeth Zane, 186.
 First Fishing Excursion, My, 165.
 First Flying Lesson, The, 120.
 Gypsy, 133.
 How Br'er Rabbit Lost his Fine Bushy Tail, 81.
 Lesson in Courtesy, A, 282.
 Lesson in Generosity, A, 125.
 Micmac Fire, A, 134.
 Napoleon and the Drummer Boy, 144.

Stories for study (Continued):

- Patient Cat, The*, 54.
Provincial Muster, The, 224.
Robin Hood, 18.
Sailor Birds, The, 277.
Saint Valentine, 53.
Schoolroom, The, 77.
Sir Philip Sidney, 199.
Trifles make Perfection, 104.
Turning the Grindstone, 34.
Twelve Months, The, 241.
Wind and the Sun, The, 70.
Stormy Night, A, 206.
Story of Abraham Lincoln, A
 (J. G. Holland), 11.
Story of Longfellow, A, 197.
 Story-telling, *see* Narration.
 Subject, complete, 260.
 defined, 163.
 of exclamatory sentence, 180.
 of imperative sentence, 178.
 of interrogative sentence, 176.
 position of, 174.
 simple, 260.
 Suffixes, 227, 240.
 Summary of definitions of parts
 of speech, 255, 284.
 of rules for capital letters, 52.
 of rules for punctuation, 159.
 Swift, Jonathan, quoted, 118,
 285.
 Synonyms, 41, 65, 229.
 Syrus, quoted, 279.
 Tate, Nahum, quoted, 67.
 Taylor, Jane, quoted, 175.
Teach, learn, correct use of, 124.
 Tennyson, Alfred, quoted, 57,
 138-140, 145, 169-171,
 272.
 Thaxter, Celia, quoted, 145, 272
The, 209.
There, their, correct use of, 65, 66.
 Thompson, Maurice, quoted, 185.
 Thomson, James, quoted, 251.
 Thoreau, Henry, quoted, 123,
 286.
 Thought, variety of expressing,
 19, 83, 100, 108, 130, 141,
 155, 191, 229.

- Three Boxes, The* (Abram S.
 Isaacs), 263.
 Time, present and past, 45, 108,
 136.
 Titles, abbreviations of, 14.
 capitalization of, 44.
 Mr., Mrs., Miss, 15.
 of books, 30, 31.
To, too, two, use of, 60.
 Topic, 19, 73.
 Topic sentence, 215.
Trifles Make Perfection, 104.
Turning the Grindstone (Benjamin
 Franklin), 34.
Twelve Months, The, 241.
Two, use of, 60.
Two Buckets, The (Æsop), 146.
Two Gifts, The, 48.
Un, prefix, 215.
 Vanderbilt, Commodore, quoted,
 84.
 Van Dyke, Henry, quoted, 134,
 164.
 Variety of expression, 19, 83, 100,
 108, 130, 141, 155, 191,
 229.
 Verb phrase, 235.
 Verbs, defined, 231.
 review of, 238.
 Vergil, quoted, 286.
Village Blacksmith, The (Henry
 Wadsworth Longfellow),
 114.
Was, were, correct use of, 24.
 Washington, George, quoted, 105.
 Watts, Isaac, quoted, 185.
 Webster, Daniel, quoted, 150,
 201.
Were, was, correct use of, 24.
 Whittier, John G., quoted, 165,
 166, 175.
 Wilcox, E. W., quoted, 285.
 Wilson, George, quoted, 196.
Wind and the Sun, The (Æsop),
 70.
Woodcutter, The, 87.

- Word picture, *A Stormy Night*, 206.
The Plowman Homeward Plods his Weary Way, 286.
- Word study, comparison, 72.
 homonyms, 60, 65, 66, 156, 191, 192.
 on *Charge of the Light Brigade*, 173.
 on *The Brook*, 141.
 synonyms, 40, 41, 65.
see also Correct use of words.
- Wordsworth, William, quoted, 175.
- Wright, Mabel Osgood, quoted, 111.
- Written composition, model for, 26.
 on brave deed, 158.
 brook, 141.
 dog, 28.
 on *Elizabeth Zane*, 190.
 favorite game, 131.
 first fishing excursion, 165.
 narrow escape, 268.
Old Ironsides, 259.
 original fable, 87.
 rescue, 32.
 stitch in time, 256.
 trip, 165.
 two goats, 59.
 woodcutter, 88.
 youthful experience of adult, 281.
 placing on page, 28.
- Yes*, comma after, 147.
You, are used with, 17.
were, used with, 24.
- Young, Edward, quoted, 279.
- Yussouf* (James Russell Lowell), 154.

